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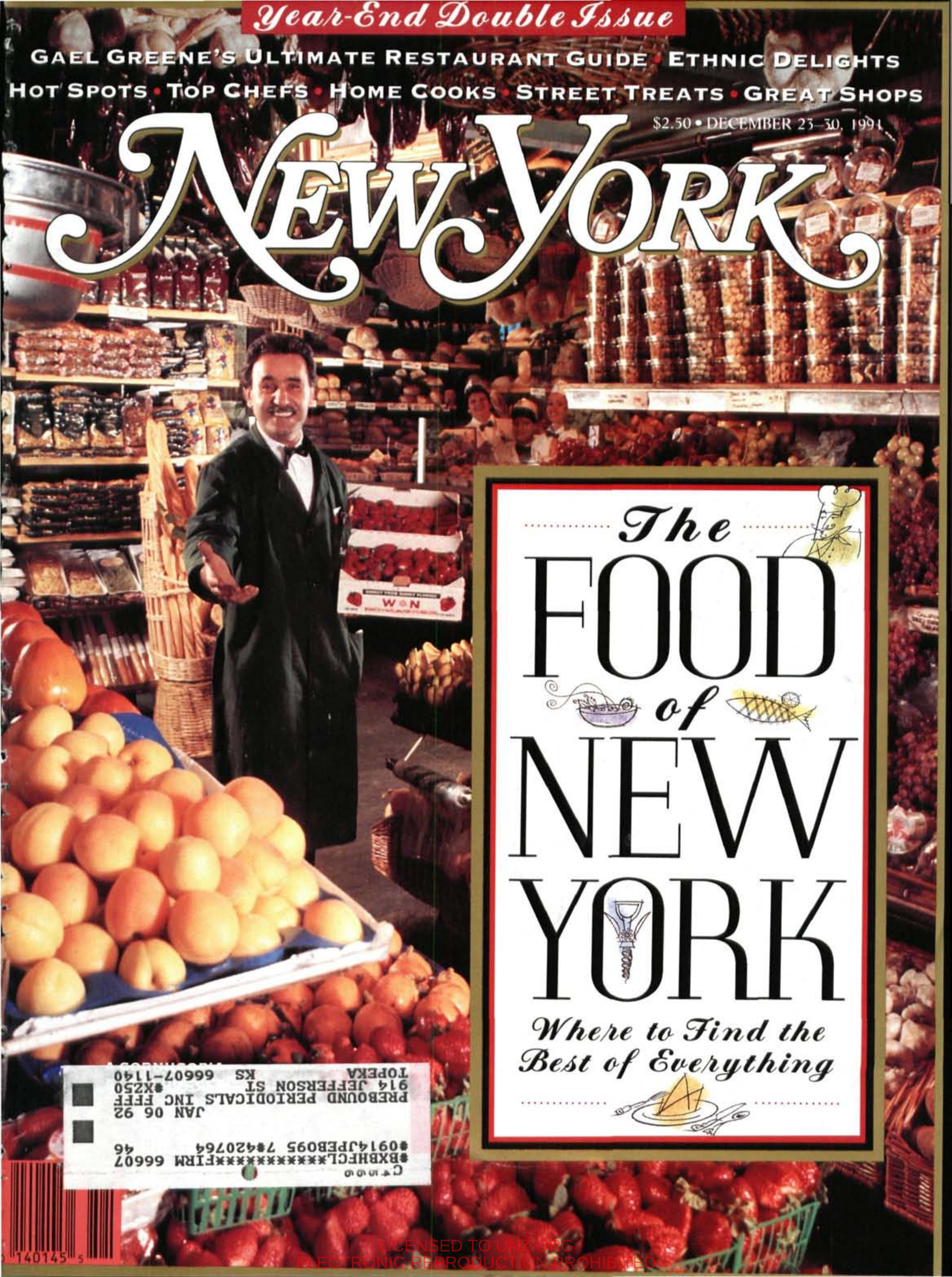
NEW YORK



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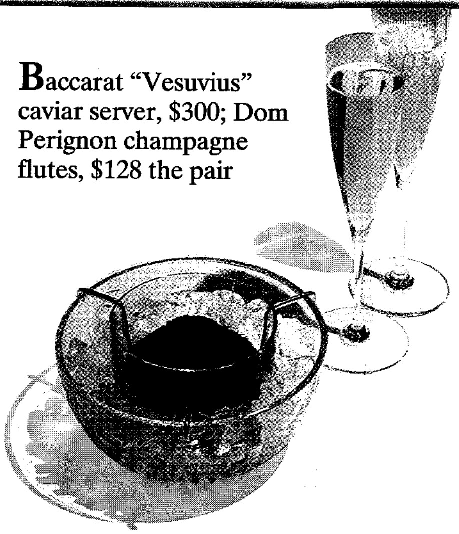

Moschino's charmed and zipped color blocked suede gloves, $310

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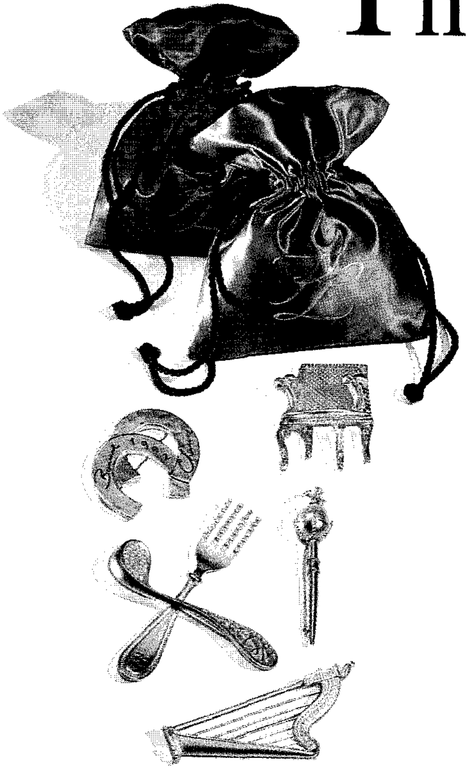

Karl Lagerfeld pins, each in its own satin pouch. From $85 to $195

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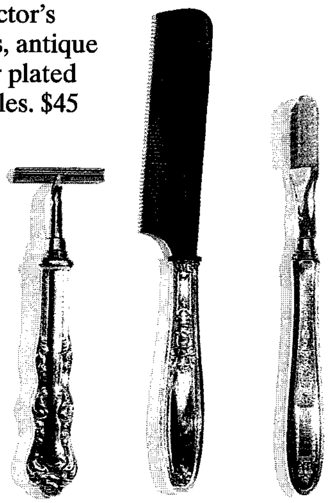
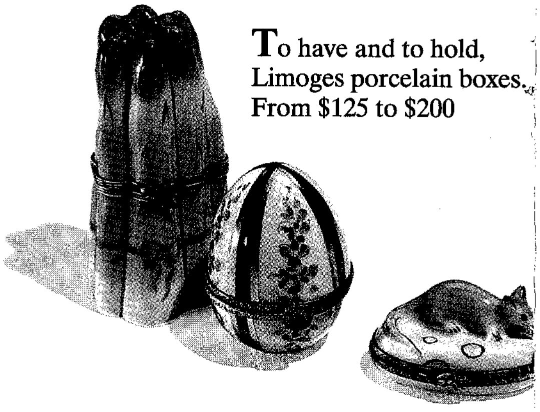
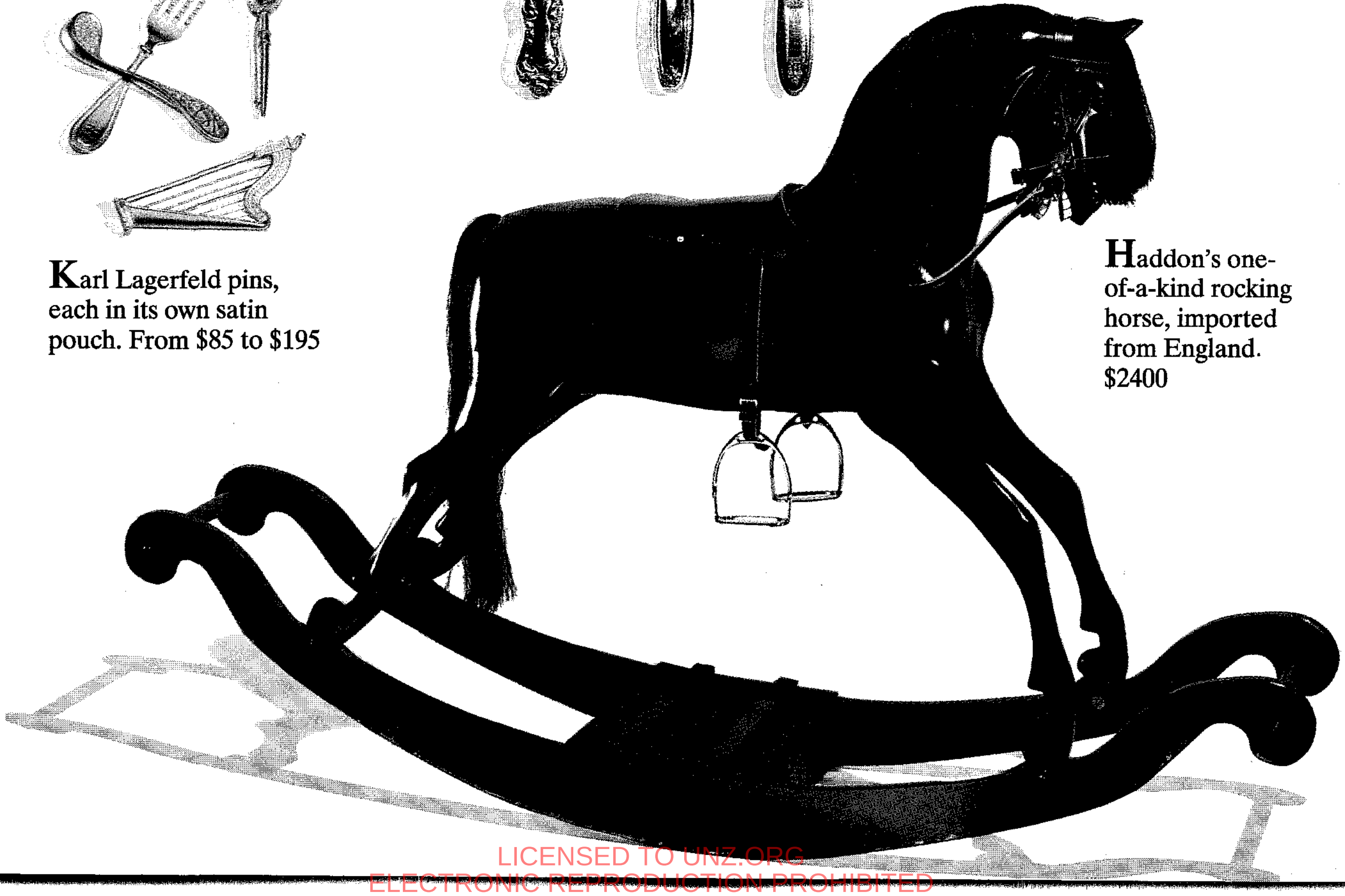


To have and to hold, Limoges porcelain boxes. From $125 to $200





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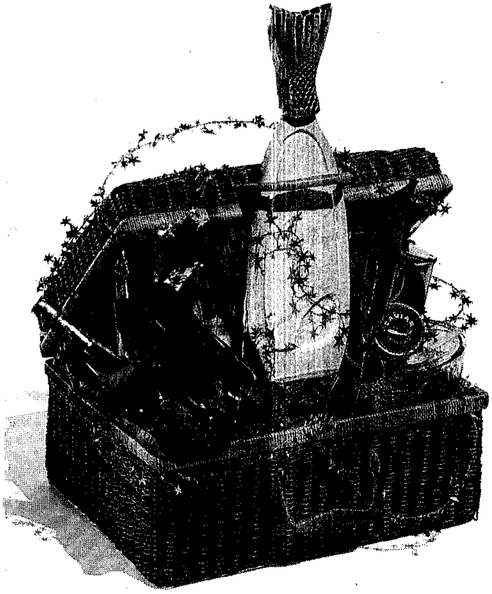

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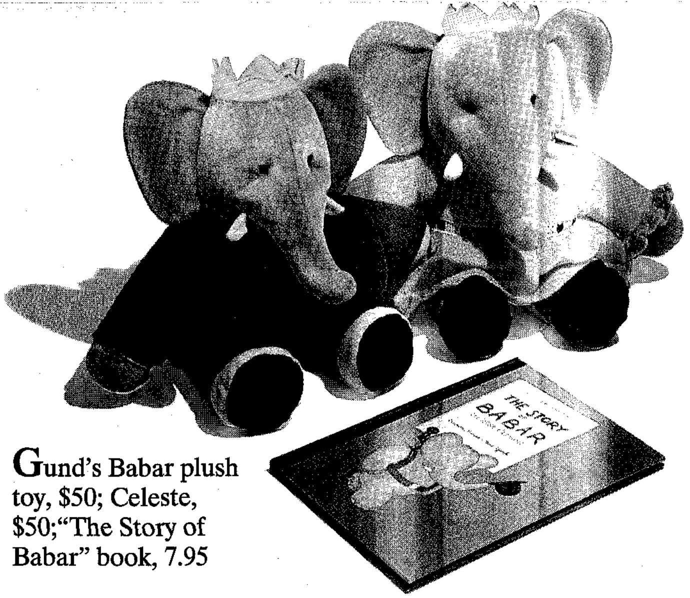

Gund's Babar plush toy, $50; Celeste, $50; "The Story of Babar" book, 7.95

of a Macy's Christmas

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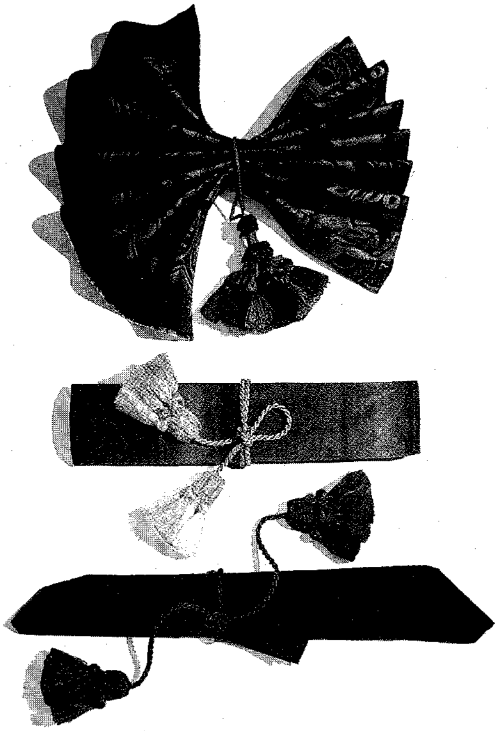

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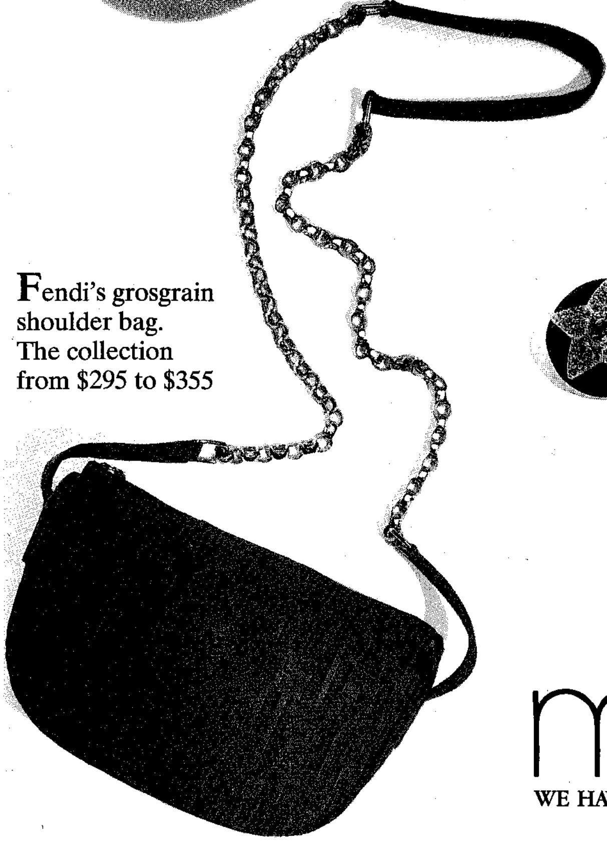
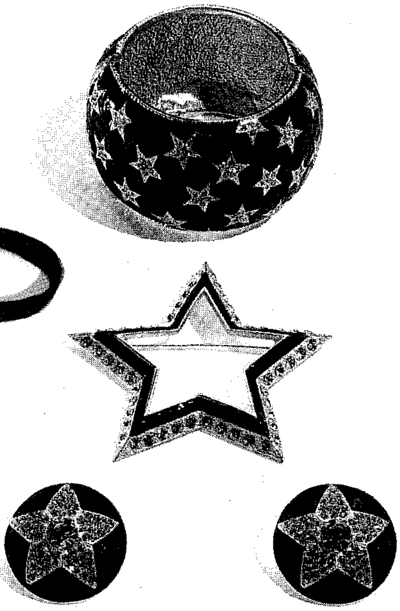
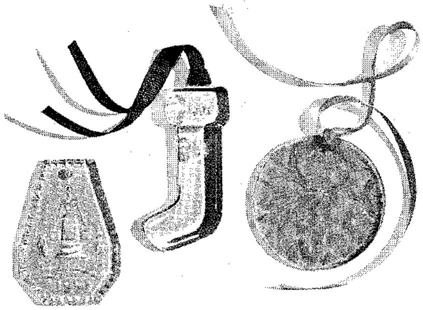


Fendi's grosgrain shoulder bag. The collection from $295 to $355



Jay Strongwater's star-studded jewelry. The collection from $60 to $275



Crystal tree ornaments, left to right: Waterford, $38; Orrefors, $40; Lalique, $65

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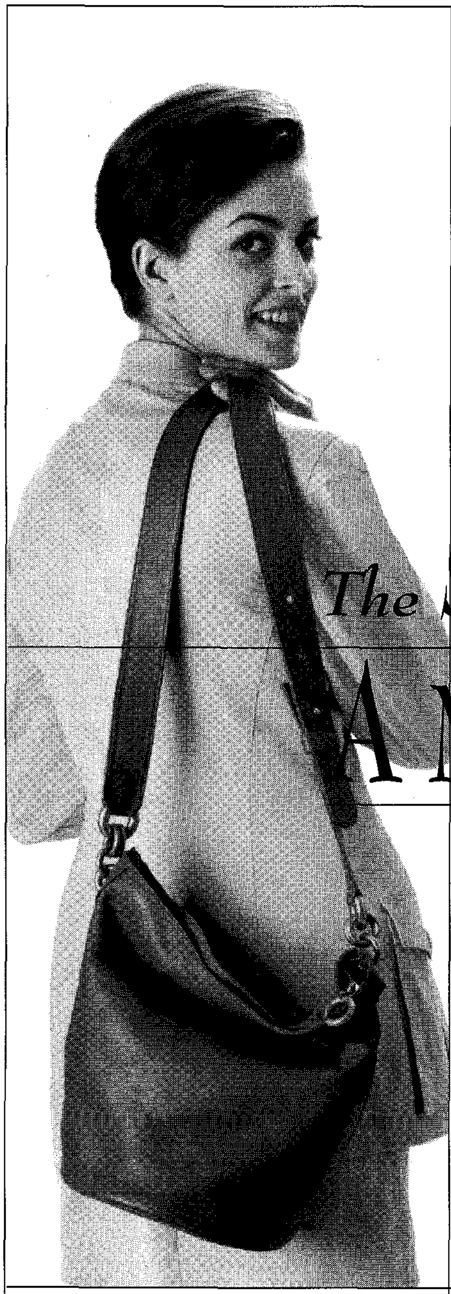

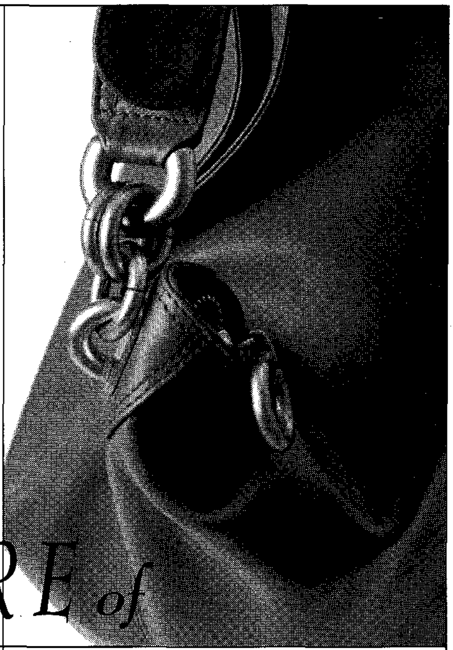

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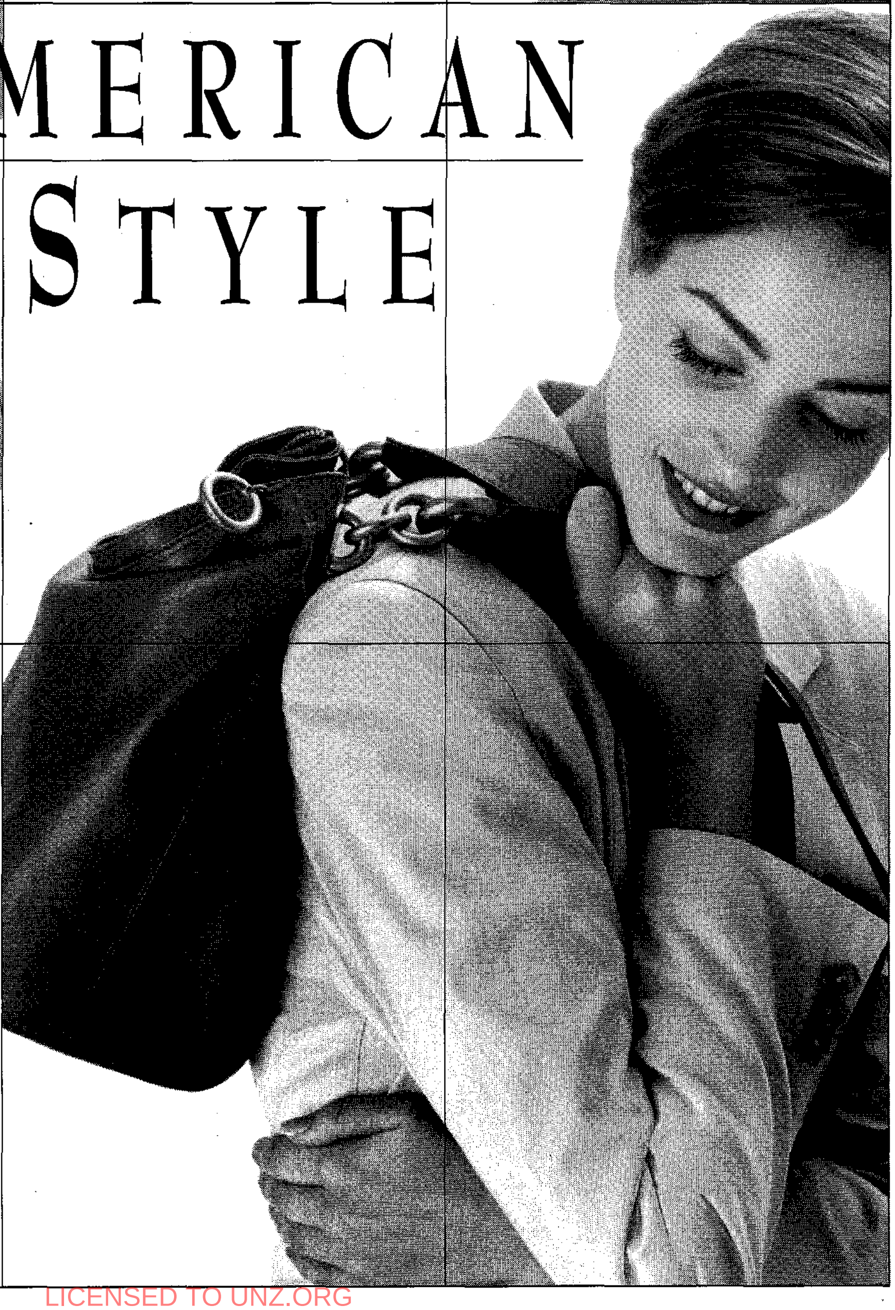

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VOL. 24, NO. 50 DECEMBER 23–30, 1991

The Food of New York

CONTENTS

42

MEMORIES

They relive their most memorable New York food experiences. Al Sharpton: fried chicken. Robin Byrd: produce. And a word from the mayor.

58

AN ORAL HISTORY

By Gael Greene

A remembrance of things repast: 23 years of New York dining. Our insatiable archivist charts the fads, the flops, the enduring tables. Prices, too: like a fancy prix fixe, vintage '69, for $6.

66

HOT PLACES

By Richard David Story

They are what you eat . . . if you chase the *Zeitgeist*. But the hits of '91 aren't all *haute* and haughty. They reflect tough times—and getting a seat's even tougher. Try the Zen of Hell's Kitchen, or Les Halles for steak.

74

TOP TOQUES

By Eric Pooley

The gods of the grill hold forth. Here they are, uptown and down, talking turkey and tuna and canola oil. The folks who feed New York.

84

SHOPS WE LOVE

By Barbara Costikyan

Glorious food emporiums—where to find that crowning nuance. Here's a dazzling array of exotica: Elysian breads, luscious desserts, and the perfect persimmon.

92

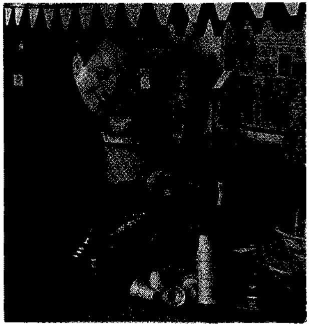
IN THE NEIGHBORHOODS

By Barbara Costikyan

A regional roundup of the finest bazaars—from Big Wong in Chinatown (super duck) to Casa America in Queens (fight for the plantains).

58

66



74

84

96

MOVEABLE FEASTS

By Stephen J. Dubner

Sidewalk souvlaki, your basic hot dog with kraut—street-smart sensations.

98

COOKING AT HOME

By Aimee Lee Ball
With Gillian Duffy

The secrets of amateur whisks.

106

FOREIGN INTRIGUE

By Raymond Sokolov

A passport to ethnic cuisine—by neighborhood. Great finds, great prices, and the thrill of discovery.

114

THE HEAVIES

By Gael Greene

A gastronomer's guide to the New York food universe. And the stars who keep it cooking.

116

THE ULTIMATE RESTAURANT GUIDE

By Gael Greene

A friendly neighborhood almanac—of every place worth your while. A bible for serious and frivolous diners alike.

This special issue was conceived and edited by Peter Herbst.

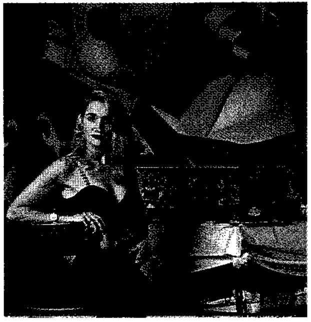
MISCELLANY

Letters 6
Between the Lines 14
Intelligencer 21
Politics 22
Business 26
Advertising 30
Media 37
Hot Line 40
Sales & Bargains 155
***Cue* Listings** 159
***New York* Classified** 217
Crosswords 232

Cover: Photograph by Ted Hardin.

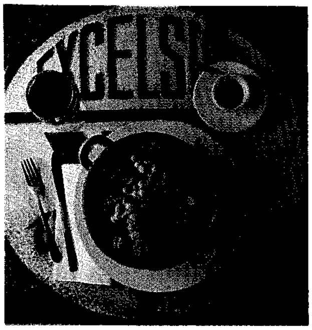
Charlie Samuels

92



98

106



116

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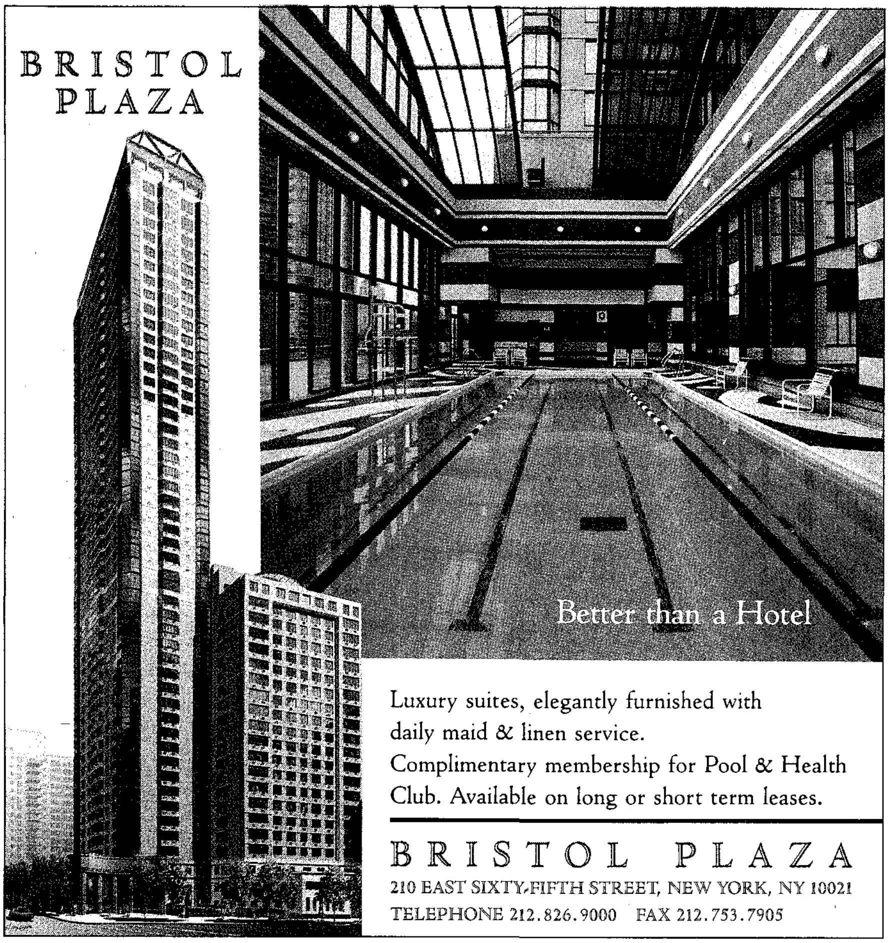
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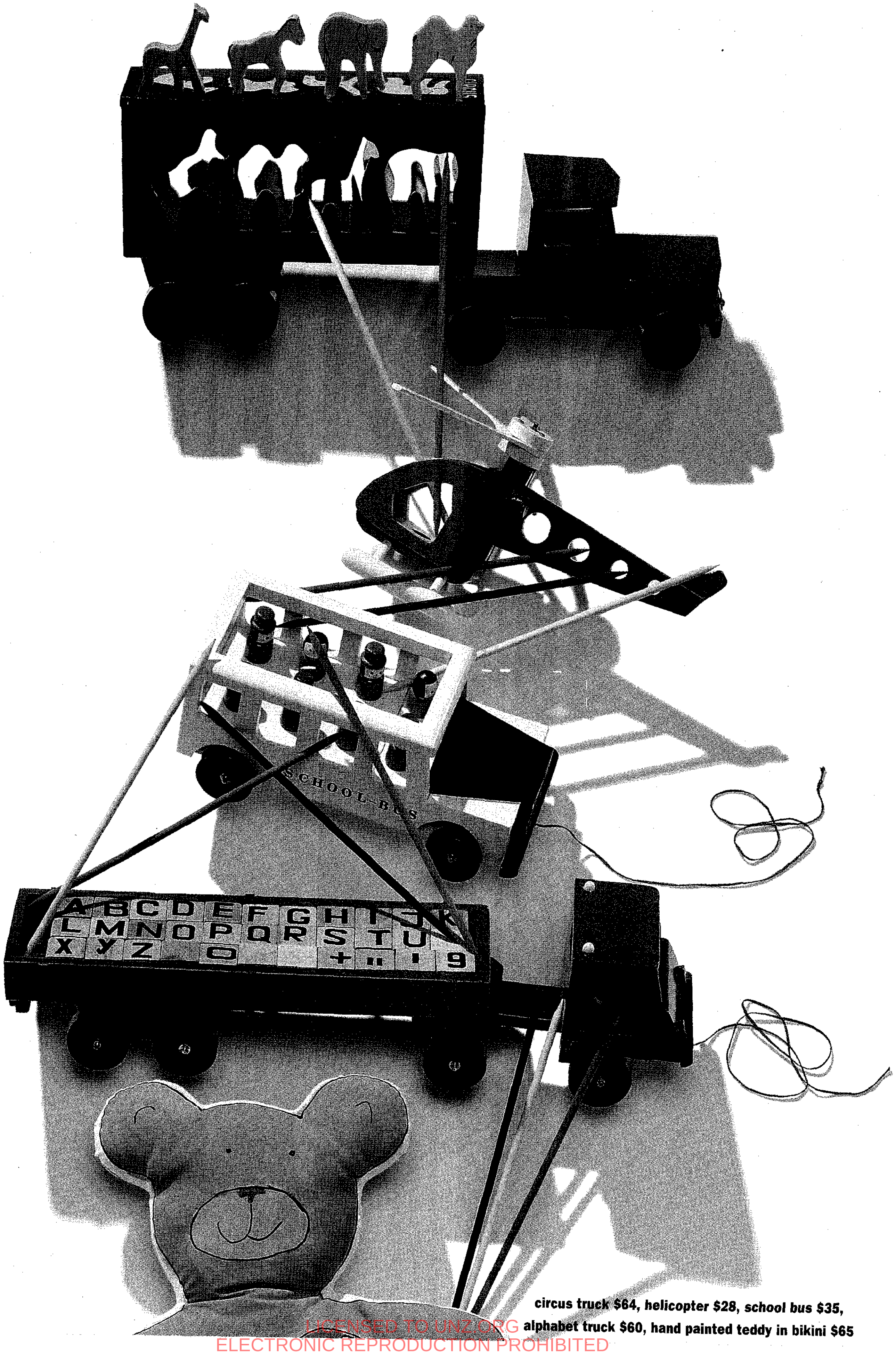
For the top of your list: a brilliant baby



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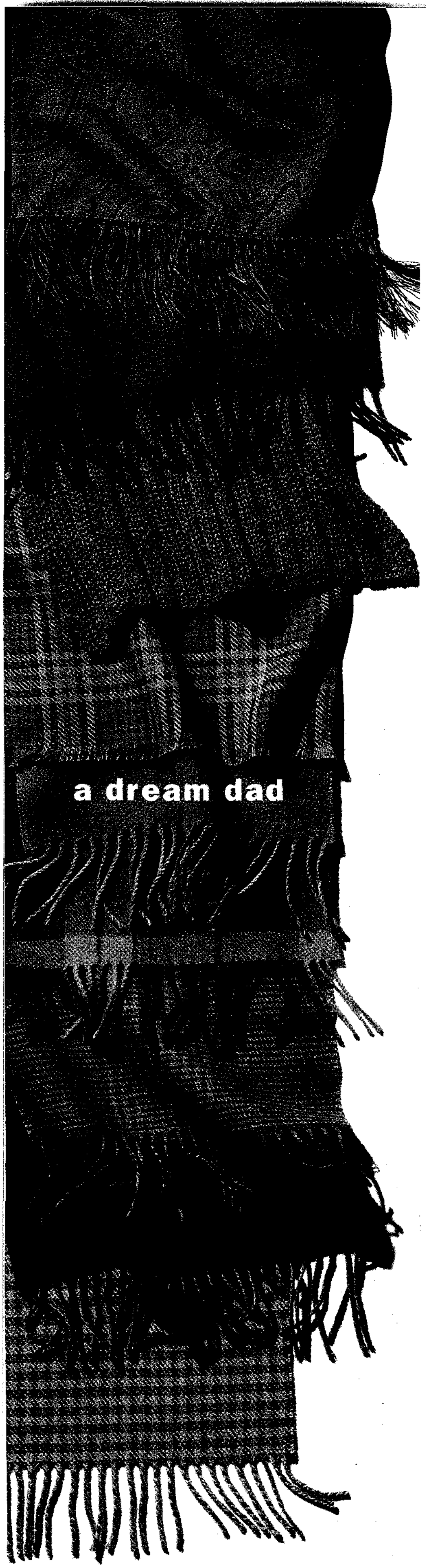

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LETTERS

Losing Patients

TWO OF MY PATIENTS HAVE CANCELED their upcoming surgery because my name did not appear among those listed in "The Best Doctors in New York" [by Janice Hopkins Tanne, November 11]. I enjoy an excellent reputation and am a full professor at New York University Medical Center, and yet this article was powerful enough to disrupt the doctor-patient relationship. Physicians cannot be reviewed like restaurants and movies. Though the author suggests that "there is no reason for readers to look elsewhere if they are happy with their present medical treatment," the nature of her article engenders anxieties and doubts.

Name withheld
Manhattan

There's No Denying It

WEBSTER DEFINES *abnegation* AS "SELF-denial." Would you please tell John Simon to stop using his own word, *self-abnegation* ["Theater: Sons of Butchers," November 11]? It's annoying enough having to keep a dictionary at my side when I read him, but then to find out he's *wrong!*

Tom Dudzick
Queens

John Simon replies: Tom Dudzick is right. "Self-abnegation" is redundant. But if I hadn't made him keep a dictionary at his side, how would he have known it?

At Home on the Range

AFTER READING ERIC POOLEY'S ARTICLE "Kids With Guns" [August 5], I felt compelled to write. I am a white, Jewish, liberal woman who owns handguns and assault rifles. I have not killed anyone, and I hope I never have to. I do, however, enjoy shooting at authorized ranges, and I am a darn good shot. In order to purchase a gun, I had to make a giant leap of conscience. But after the TWA hijacking and the *Achille Lauro* disaster, I realized that there are people out there who will not hesitate for one nanosecond to take my life, so I must learn not to hesitate when my life or a loved one's life is at stake. If these kids had grown up in other parts of the country where everyone owns guns and many children are taught to shoot, they would not be so fascinated with them now. It seems as if guns have become the "in" thing to have among the young black youths precisely because they are such a novelty. Schools and neighborhood organizations should promote gun safety (the NRA has many educational tools available) so that if these kids are around guns, they will not kill someone the first time they pick one up. What ever happened to the Boy Scouts' motto, "Be Prepared"? What if you were the subject of a terrorist attack and a gun dropped at your feet. Would you know how to use it?

Name withheld
Westchester, N.Y.

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Trite and True

I THOROUGHLY ENJOYED KAY LARSON'S REview of the recent MOMA exhibition "*Dis*locations" and "Wisdom and Compassion: The Sacred Art of Tibet" at IBM ["Art: The Human Condition," November 4]. It is rare that one is presented with such a concise summation of the intellectual bankruptcy of the current art world. In Larson's admiring view, the MOMA show represents the "flash-freezing of the human condition at this instant." No, it doesn't. What it represents is another pointless reiteration of the very weariest clichés of this pampered crowd: Vietnam, black as victim, the evils of Manifest Destiny, etc. Does any thinking person really believe such tepid platitudes? And, in reference to Larson's comments about the Tibet exhibit, what, exactly, is the difference between a theocracy with its prayer wheels and our hated "Bible thumpers"?

Peter Pettus
Manhattan

Labor Pains

JOE KLEIN, IN HIS DIATRIBE AGAINST MUNICIpal labor unions ["The City Politic: Cuomo's Hologram," October 7], writes that "Mario Cuomo can announce a huge, new library of science, business, and technology—but he doesn't dare address the city-workers unions' death grip on the library system, which guarantees that local branches are closed most of the week (when they could be kept open with college students working off tuition, or other nontraditional employees)."

What balderdash. Joe Klein broached this plan to the New York Public Library in his 1990 article "The Crisis Corps" [May 14], writing, "Unfortunately, Father Timothy Healy, president of the New York Public Library, is completely opposed to any such plan." I can assure you that Father Healy is not speaking for the unions. The branch libraries are closed most of the week because they are woefully understaffed and are starved for money. Most recently, the public library's budget was slashed by 18 percent. And as for the library workers, they are among the low-

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est-paid in the country. An entry-level librarian (a profession that requires a masters' degree) in New York starts at $26,280, whereas in Los Angeles, the starting salary is $34,180.

But then, Joe Klein is interested in running libraries not with librarians but with volunteers. Will Klein next suggest operating municipal hospitals with candy stripers? I keep on my wall a framed quote from an anonymous pre-municipal-union New York City worker recalling 1951: "You were sent home with no pay when it rained and were forced to work a 72-hour week when the sun shined. We had no rights, no health and safety protections, nothing." Our municipal unions fought for and won health benefits, pensions, and a living wage for union members. Forcing the city to treat its workers decently is what Joe Klein calls a "death grip." He wants to turn New York City into one big sweatshop.

Edmond Fursa
Executive board
Local 1930, DC 37
Supervising Business Librarian
New York Public Library
Manhattan

Joe Klein replies: Student interns are not "volunteers." Libraries could be kept open seven days a week, twelve hours per day, if the labor bosses were willing to accept the same mix as most hospitals do—nonunion management (the doctors, or in this case, librarians), plus interns, plus a union work force, plus volunteers.

Flying the Co-op

ONCE UPON A TIME, THERE WAS A YOUNG couple who lived happily in a small apartment in a brownstone they owned in Park Slope. After the couple had two children, Mama and Papa decided they needed more space, more greenery, safer streets, and easier parking. Papa got a job upstate, sold the brownstone, and they all moved to Westchester. Soon they realized they had left all their family and friends behind in the Big Bad City. Mama had to travel by bus and subway to Manhattan, as she missed the theaters, culture, and stimulation of the city. And all the stores in the suburbs were in shopping malls and sold dowdy things. The kids missed their old blockful of children and big Prospect Park right across the street. All they had now were four or five friends and a little backyard.

As the kids grew older, they started getting into a lot of trouble because they were so bored. Meanwhile, the financial obligations of their new home were killing Papa. Eventually, he got a better job . . . guess where? In the city. He spent many exhausting hours commuting every weekday for many years. Mama had to work to help Papa keep up the payments on all the new things their bigger

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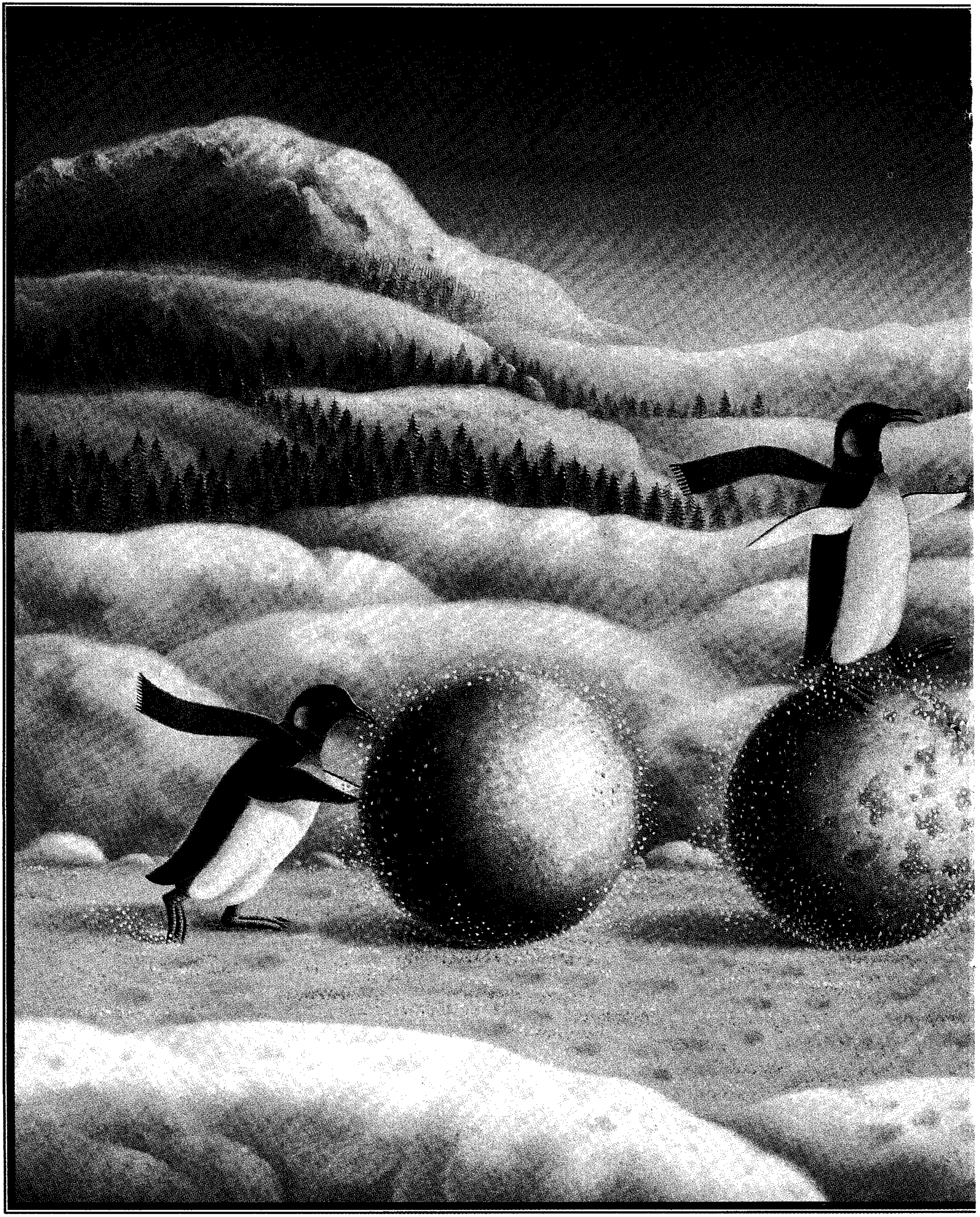

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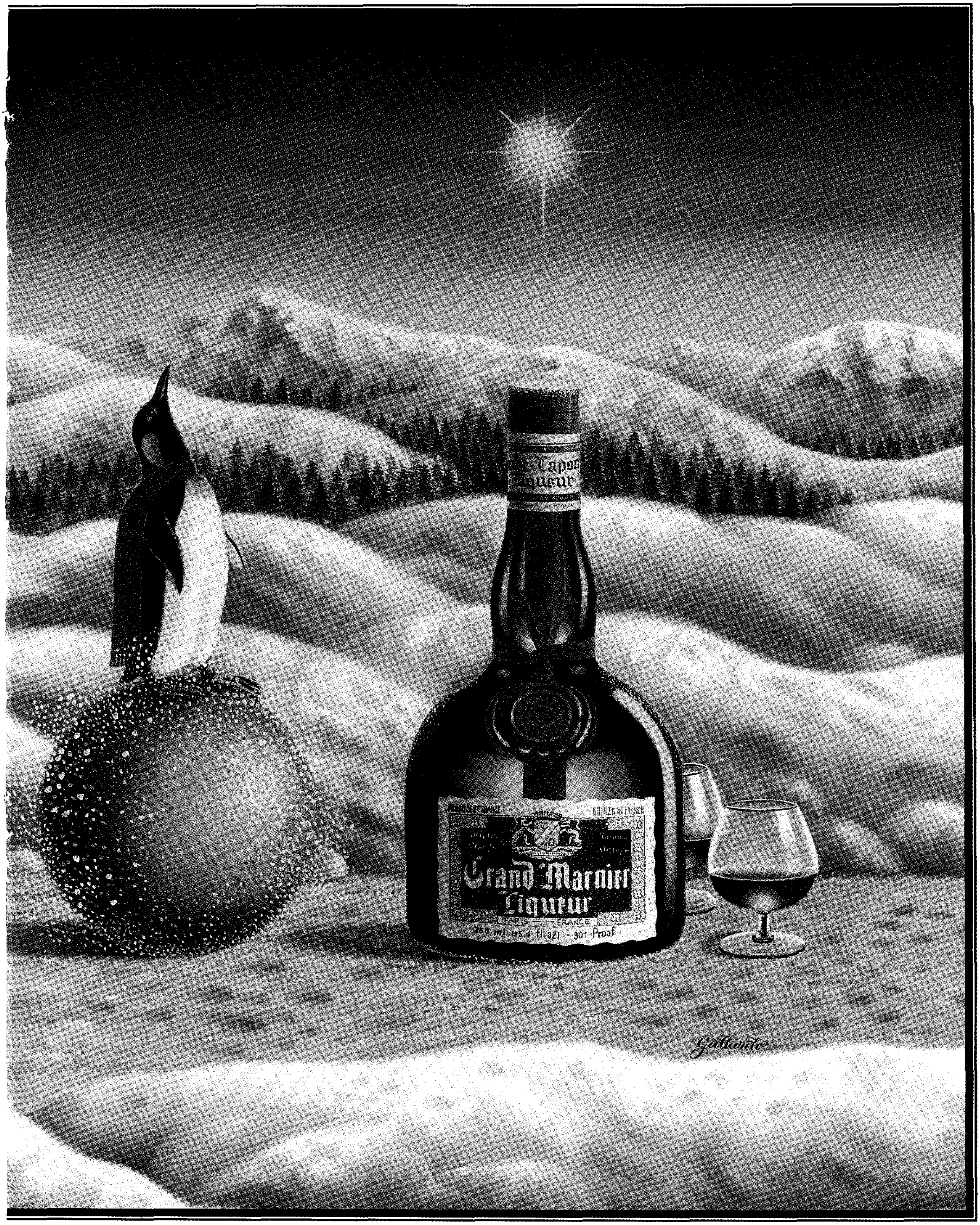
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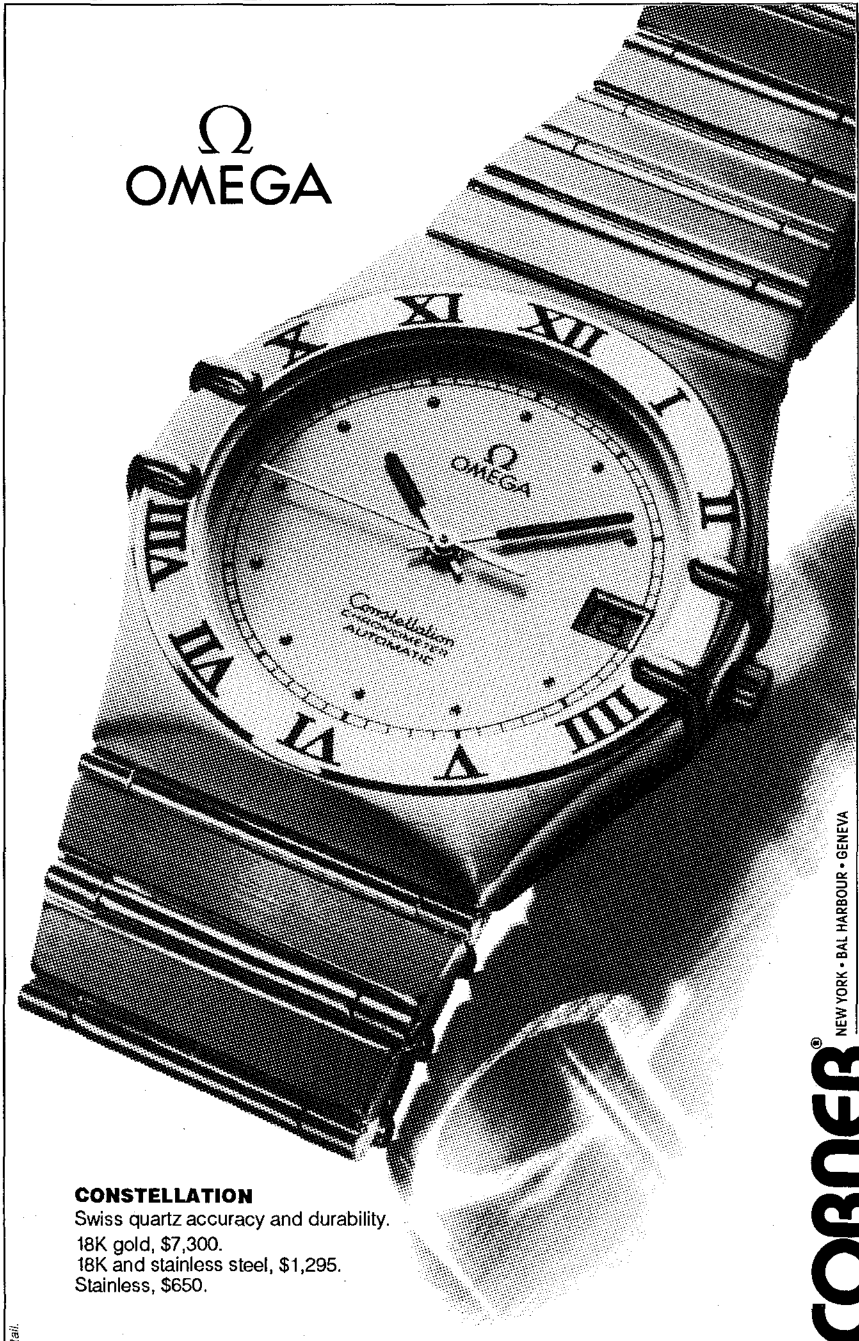

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home had space for. As soon as they grew up, the kids moved out of the house and back into the city. They made lots of new friends and had lots of fun, and they plan to stay there for ever and ever. And as soon as Mama and Papa retired, they sold the house and moved back to Brooklyn, where they lived happily ever after.

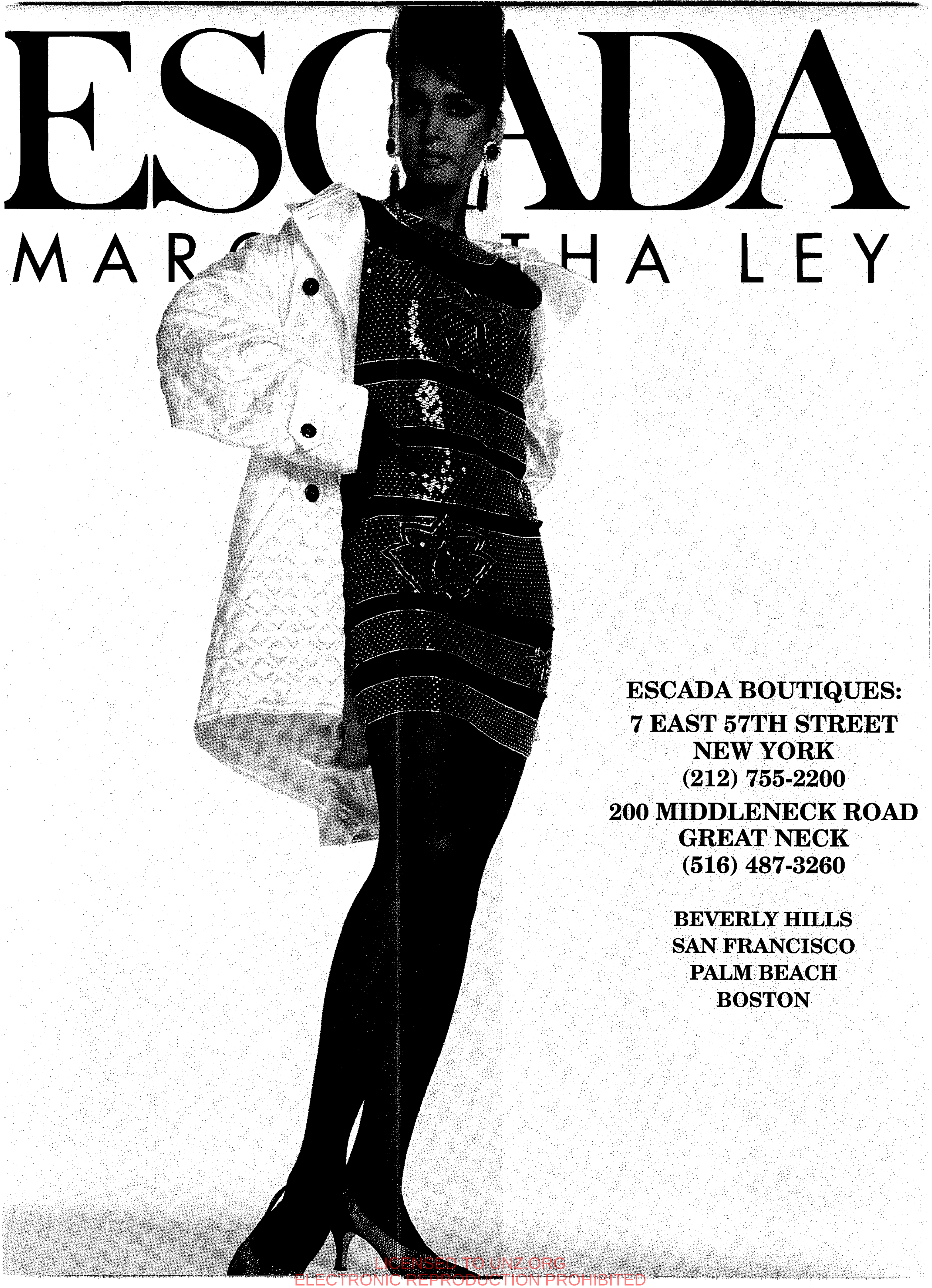
The moral of this story: To all those "Prisoners of the City" [by Aimee Lee Ball, October 28], take the advice of someone who's been there, and do yourselves a favor. Get your chins up, sell your little apartments, take the loss, get a nice big apartment on a nice block near a nice park, put down roots and start treating the city like your home instead of your investment portfolio. Your kids will thank you for it.

Anthony Bellov
Manhattan

AFTER READING "PRISONERS OF THE CITY," I wanted to call to your attention the plight of thousands of co-op and condominium owners in Westchester, Rockland, and Nassau counties. Until January 1990, when I took a new job in Washington, D.C., my wife, my daughter, and I lived in our one-bedroom co-op apartment in Hartsdale. This co-op has been on the market since November 1989. We bought it for $119,500 in October 1987. Currently, the sale price ($89,000) is less than what we need to pay off our co-op loan ($90,000). We anticipate losing all of our equity in the apartment as well as our meager savings when it eventually sells.

In the meantime, we continue to pay the mortgage and maintenance on our co-op, and rent here in Washington. We would like to rent our co-op but are prevented from doing so by the harsh provisions of the New York State Emergency Tenant Protection Act [N.Y. Unconsolidated Laws §8621 et. seq. (McKinney)]. The maximum rent we can charge is approximately $540 per month, even though our combined monthly mortgage and maintenance payment is more than $1,300. The ETPA also states that because ours is a rent-stabilized co-op, we must renew our tenant's lease at the end of each year. The tenant could potentially remain in our apartment indefinitely, rendering it impossible to sell, and we could not move back into our own co-op even if we wanted to. If we were foolhardy enough to rent our co-op for more than the legal rent, we could be sued for treble damages. If we owned a single-family home, we would not be subject to the ETPA. Why, then, are we not treated the same as any other small-home owner? The application of the ETPA to us is simply unfair.

Scott R. Smith
Burke, Va.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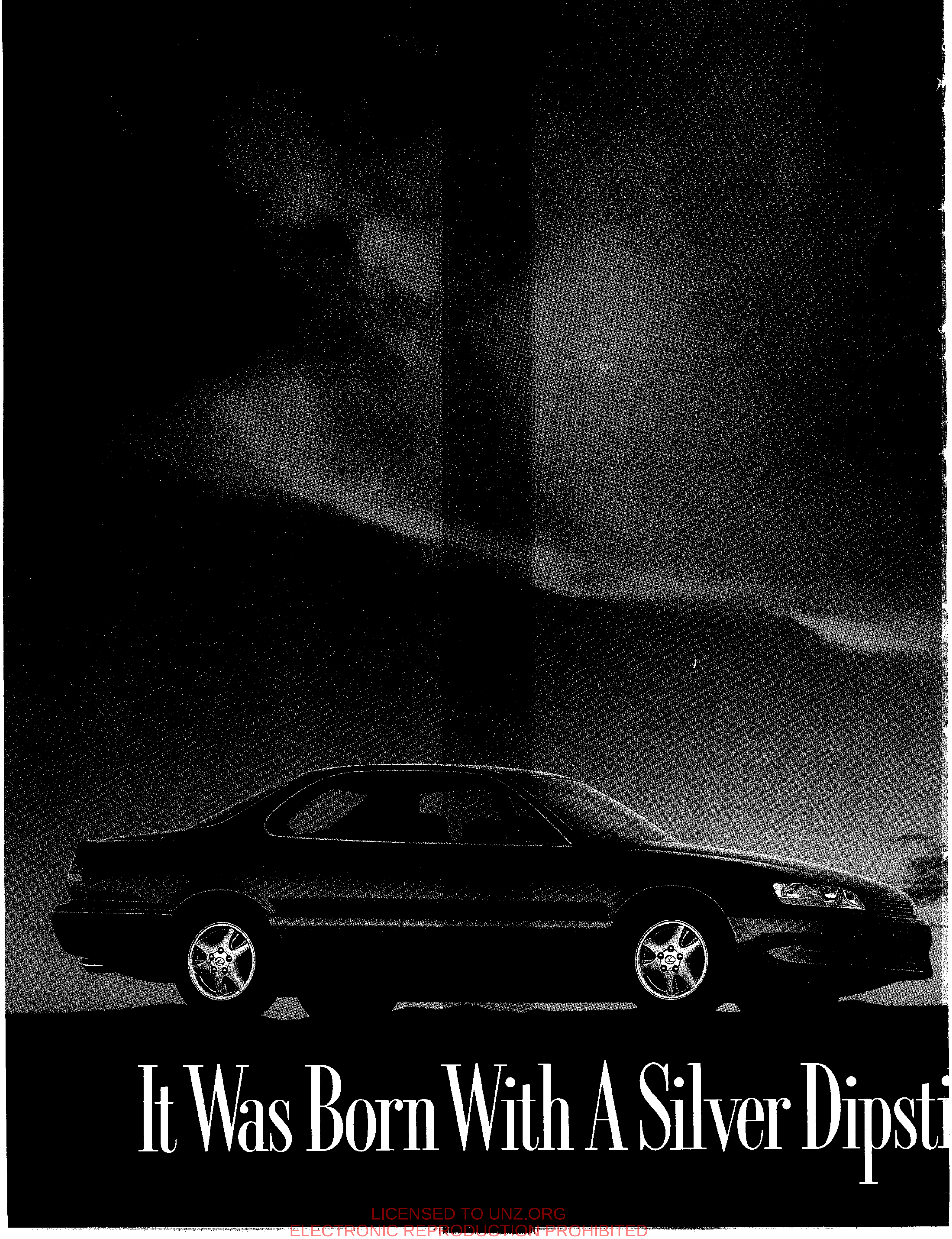

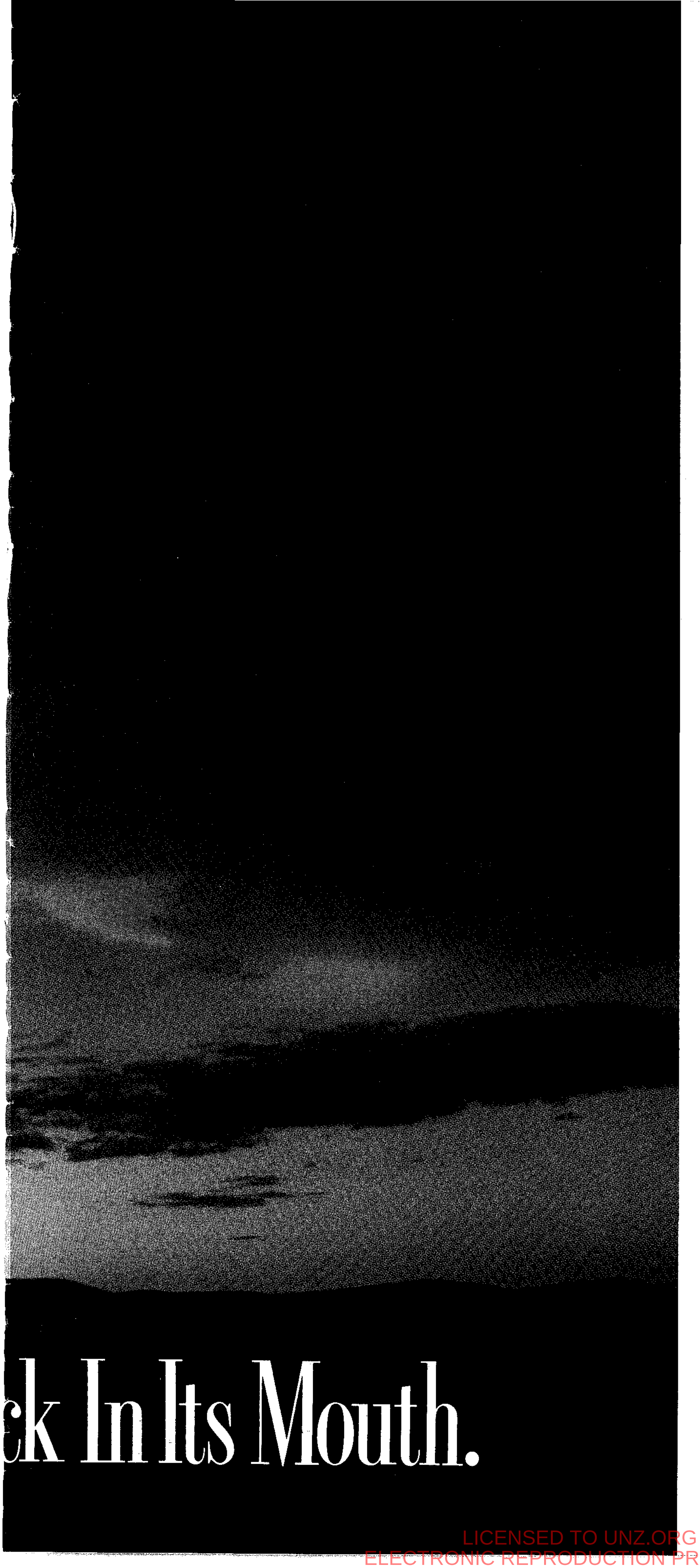

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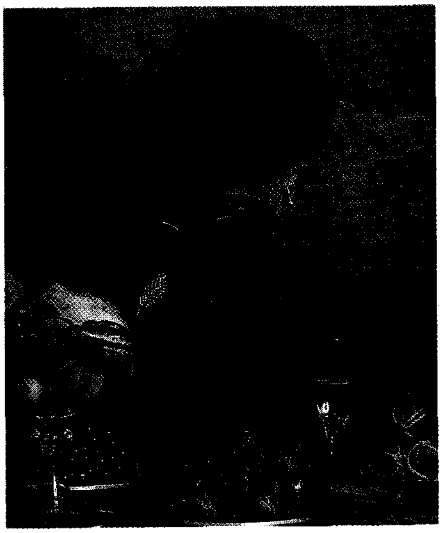
BETWEEN THE LINES

OUR INSATIABLE CRITIC

IT WOULD BE NO STRETCH AT ALL TO HAVE included our own Insatiable Critic in this issue's roster of food-world powers who have changed the way New Yorkers eat. Twenty-three years ago, she discovered her calling on a "boozy, buttery" pilgrimage to the temple of the mythic Fernand Point and dedicated herself to "slow death by mayonnaise." It was she who taught the Me Generation that an extraordinary meal can be one of life's great sensual pleasures. The joy of discovery continues to season her writing, earning her the unofficial title of the least jaded, longest-running restaurant critic in New York.

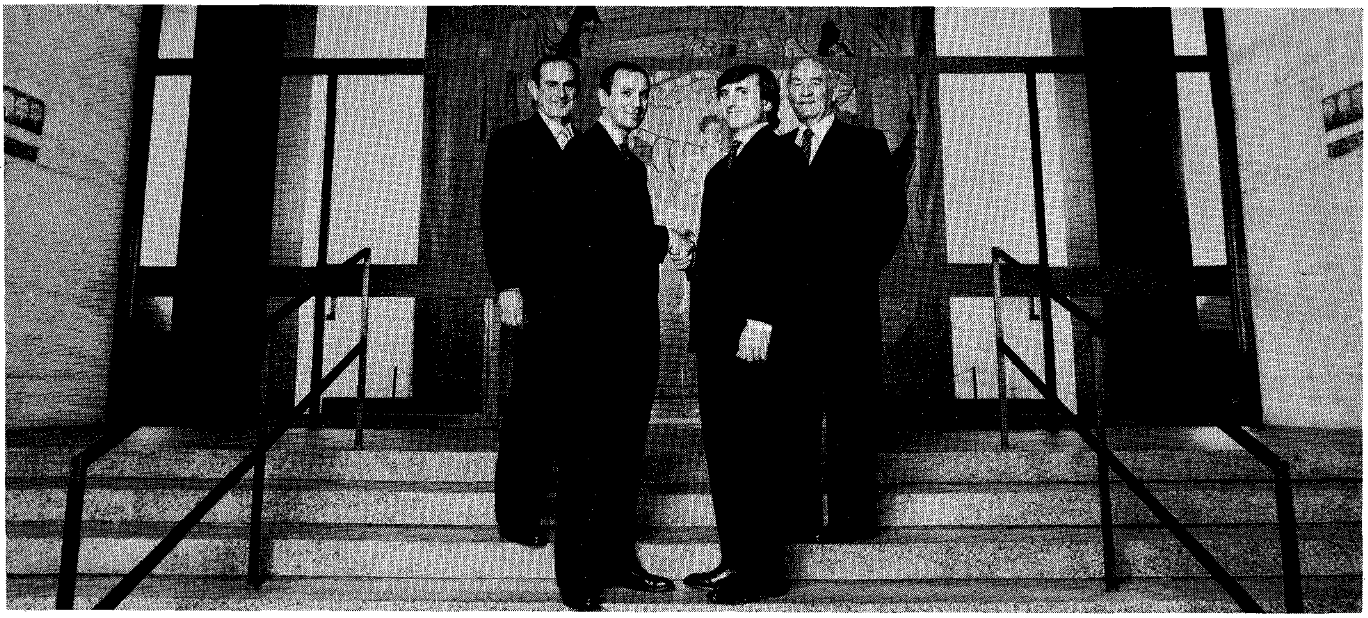


Photograph by Alex Gotfryd.

A tabloid reporter turned free-lance, Gael Greene had been desperately seeking a way to finance her hobby when *New York* asked her to be its critic. With only her manual typewriter and a legendary hunger, she charted the scene. One day, she noticed that the crust of the quiche was like cardboard and said so: The critic had arrived. Between bites, Greene has written six books. (Her novels *Blue Skies, No Candy* and *Doctor Love* were both best-sellers.) Though time, fame, infamy, and book tours make it difficult for her to be anonymous in restaurants, she always reserves in a guest's name, uses a borrowed credit card—and never smiles.

Even readers who think carrying on about seaweed and lentils is obscene celebrate the impulse that prompted her and the late James Beard to launch Citymeals-on-Wheels. In ten years it has raised more than $26 million to feed the city's frail homebound elderly. Greene, who helped edit this special issue, has gone from parvenu to sybarite, from decadence to sainthood, without once lowering her fork. ▬

Our 18th Annual love letter to all our friends all over the USA.



Tom Margittai

Paul Kovi

Alex von Bidder

Julian Niccolini

Oh what a year!

Our devoted patrons gathered in the Summer and Fall as we introduced our first "Four Seasonal" dinners – a celebration of the finest foods and wines of each of the four seasons.

They were pronounced resounding successes!

Crown Publishers has commissioned a book on the social history and recipes of our beloved restaurant, preserving our most memorable moments, meals and people, spanning almost four decades.

We uncorked our very own Pinot Noir, produced for us in the celebrated vineyard of Walter Schug in Napa, to go with our already popular Four Seasons Chardonnay.

Our wonderful new china service, designed by Tiffany & Co., made its debut.

And we were the scene of parties, parties and more parties, from fashion shows to galas: for rock star Elton John and songwriter Bernie Taupin and Putnam's party during the American Bookseller's meeting, all the Brides and Grooms who chose to take their vows atop our (covered) pool. Our thanks to all for selecting us.

For 1992, the festivities continue: January 27th promises a joyful gathering for our Winter Four Seasonal; on March 15th, we toast the owners of Château Pichon-Lalande, who will help us pour the 1989 Premier Grand-Cru Bordeaux; and on April 26th, the best producers of Barolo Wine will raise their glasses for what will surely be a superb event.

Our gratitude to all our wonderful clients who have already booked us for '92.

Alas, the Zagat Survey respectfully designated us the second most popular restaurant in New York. We'll try harder.

As we end a year that saw our beloved New York descend into an economic slump, we look to a future of rejoicing with you in better times, with more and more memorable dining experiences.

To our cherished staff, our heartfelt thanks for always trying, and to all our customers, our gratitude for your support.

Happy Holidays and a truly prosperous New Year from the four-of-us.

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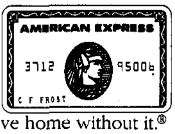

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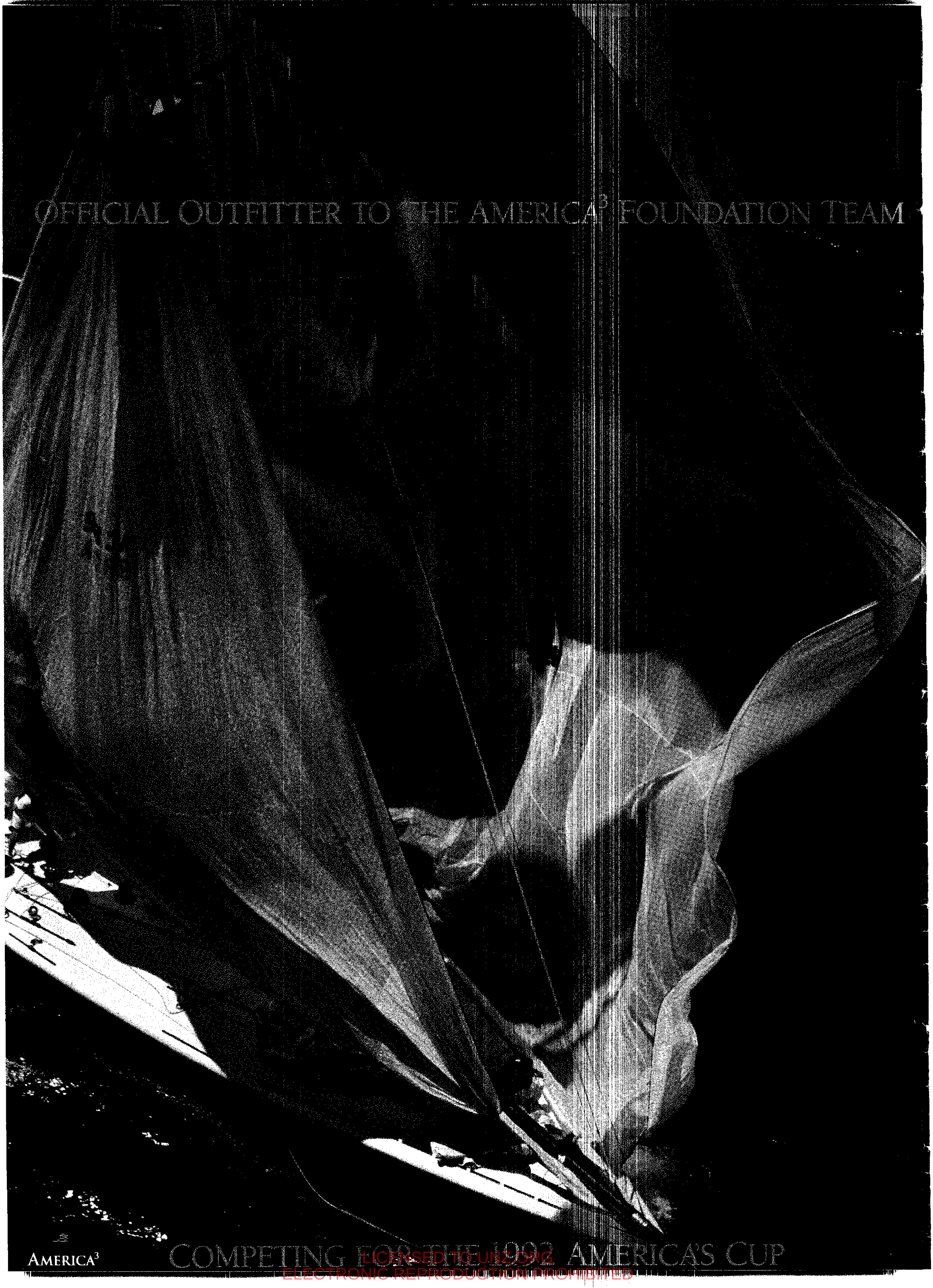

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INTELLIGENCER

BY JEANNETTE WALLS

SCHWARZKOPF ON WAR PATH?...SMOKE SIGNAL...BOYS' TOYS...BEACHFRONT BICKERING

'NETWORK' NORMAN SIGNING WITH CBS?

Norman Schwarzkopf may make his next career in TV. The retired general, who was recently a host of CBS's acclaimed special on Pearl Harbor, has been approached about anchoring a World War II series for the network, says a source. Marvin Josephson, Schwarzkopf's agent, says he hasn't "heard about" the proposed series. "I would know if it were happening," he says. "Right now, [Schwarzkopf] is concentrating on finishing his book." And a spokesman for CBS says, "We have no specific plans, but we do hope to work with him again in the future."

According to the source, however, "Schwarzkopf would do the series with Charles Kuralt, whom he worked with on the Pearl Harbor show. The project would be a number of documentary programs, beginning with America's involvement in the war."

……

RADZIWILL, ROSS RUE ROOMS WITHOUT VIEW

Lee Radziwill and Herb Ross are making a last-ditch effort to save their view of the Atlantic Ocean. Jacqueline Onassis's sister and the movie director, who were married in 1988, are trying to stop Alice Lawrence (the widow of real-estate mogul Sylvan Lawrence) from completing a wall adjacent to their East Hampton property. It's expected to be as high as 28 feet and more than 150 feet long, and Ross and Radziwill say it would block their view and devalue their house by as much as $1 million. Earlier this year, the State Supreme Court refused to grant a preliminary injunction that would have halted construction. Ross and Radziwill presented their case recently to the East Hampton Village Zoning Board, arguing that the wall is not part of Lawrence's house, as a local building inspector ruled, and therefore is not exempt from strict height limitations.

"This is a dispute over taste," says John P. Bracken, Lawrence's lawyer. "Anyone who doesn't like this [simply] doesn't like contemporary architecture. They like New England–type, Cape Cod architecture." Ross and Radziwill's lawyer didn't return calls, but town supervisor Tony Bullock says, "If that's not a wall, I don't know what is. . . . It's so out of character for this neighborhood. It's more appropriate for a major Latin American drug cartel." The zoning board is expected to rule in about a month.

……

HEALTH REPORTER HAS CIG HABIT

CBS News correspondent Edie Magnus reports on health—but does she practice what she preaches? Sources say Magnus, who took over the medical beat from Susan Spencer, is a smoker. Magnus and CBS didn't have comments, but a spokeswoman for the American Lung Association says, "We are not aware that Edie is a smoker, but . . . we hope she will quit and [we] will be able to assist her in her effort."

……

THE JOURNAL OF ART GETS ERASED

The owners of *The Journal of Art* abruptly suspended publication of the magazine "indefinitely" a few weeks ago, and the former editor-in-chief is painting a not-very-pretty picture of the scene.

"It was a crime against culture," says Barbara Rose. She was lecturing at the Louvre when executives at parent company Rizzoli gave writers and editors half an hour to clean out their desks and leave. "There was no warning, no discussion," says Rose. "They've acted without courtesy or professionalism. These people are irresponsible philistines." She admits that the four-year-old magazine was losing money, but says advertising and subscriptions were way up.

"Even though it was a critical success, Rizzoli felt that, given the economic climate, the company wasn't willing to fund the ongoing losses," says a spokeswoman. She says she "doesn't know" the specifics of the firings, but "when you suspend publication, you can't keep people around."

……

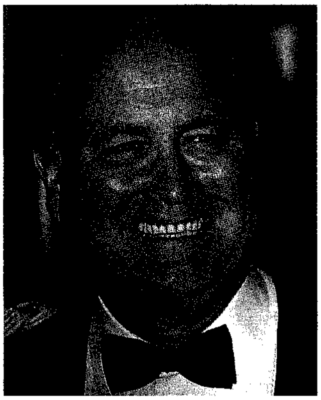
HORNY G.I. JOE HARASSES BIMBO BARBIE

The designers of a new book—about the toys that baby-boomers played with—must still be stuck in the sixties. *The Toy Book* has computer chips embedded in the cover that allow the pictures to light up and make sounds: The baby doll cries, the horn of a miniature car honks, and a gun makes laser sounds. The only thing that doesn't make a noise is the Barbie doll, who seems to exist solely to receive wolf whistles from a G.I. Joe.

Says a spokesman for Knopf, which published the book, "Oh, so you'd prefer a *Thelma & Louise* version of the book, with Barbie holding the toy gun?"

ASSOCIATE EDITOR: DEGEN PENER

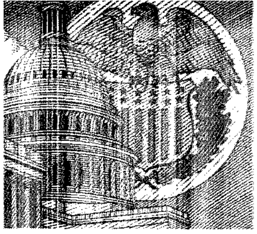
LEE RADZIWILL



NORMAN SCHWARZKOPF

EDIE MAGNUS

Photographs: top, Adam Scull/Globe Photos; center, Steve Allen/Gamma-Liaison; bottom, Don Perdue/Gamma-Liaison.



Winners and Sinners 1991

POLITICS

BY JOE KLEIN

THIS PAST YEAR DIDN'T *REALLY* happen. It was only a television show. In real life, victories don't come as swift and easy as in the Gulf War—indeed, the war must have seemed a television show to the allied combatants themselves, who viewed it through the cameras implanted in the noses of their smart bombs (those on the receiving end were less lucky; but they didn't exist for us, for the most part, because they weren't on TV). In real life, coups aren't toppled as easily as in last summer's Russian sitcom. Plotters aren't so bumbling. And empires don't just collapse the way the Soviet Union did. Hostages don't get released in time for Christmas. Israelis and Palestinians don't sit, however sullenly, at the same table.

Closer to home, the Clarence Thomas–Anita Hill hearings were *Geraldo*'s revenge on the Supreme Court. The William Kennedy Smith trial was a cross between *Dynasty* and *Perry Mason*. Magic Johnson could only have tested HIV–positive on *St. Elsewhere*. Even police brutality became a TV show, in Los Angeles. And then there was the year's most notable cancellation, *Leave It to Sununu*.

In New York, there was nothing quite so entertaining, just galloping entropy. The mayor's attempted television spectaculars—The Doomsday Budget and, later, Reform and Renaissance—didn't get ratings. The Crown Heights rioting was too swift, frightening, and unresolved to be good TV drama. The most significant events in New York—the steady drift of businesses out of town, the daily murders (on the streets and now, we realize, in public hospitals), the spreading, deepening gloom—aren't easily broadcast.

Is New York ahead of the curve? Will 1992 be the year when reality catches up to television—in Iraq, in the Soviet Union, in Washington? Go ask Oprah.

□ *Winners:* Colin Powell and Norman Schwarzkopf won the war. It is rare to see an operation proceed so smoothly, so brilliantly, even on television. (But don't buy any of the ex post facto "We should have taken Baghdad" talk from Stormin' Norman: Anyone who watched his "Hail Mary" press conference knows he thought the war was over after 100 hours.) Of the two, Powell has the brighter future: running for president, as a Democrat, in 1996 or 2000.

□ *Winner and Loser:* George Bush. *Time* magazine had it right last year with the "The Two George Bushes." He won the war, lost the peace, and was lost in the hearts of his countrymen. Deft—if a bit too pragmatic—abroad, he remains clueless at home. He is going to have a painful re-election campaign: 1992 will be the closest, and most interesting, presidential race since 1968.

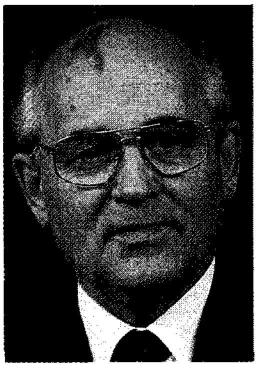
□ *Win, Lose, or Dawdle:* Mario Cuomo was more notable for the things he didn't do—with regard to New York City (which needed his active intervention) and, for several months, the presidency—than for those he did. Like George Bush, he'll have his moment of truth in 1992.

□ *A Lose-Lose Situation:* That's what David Dinkins called the Crown Heights rioting. There was no way for him to "win," even if he performed valiantly in tamping down the rage (as he did). He was elected mayor—or so many whites unfairly thought—to prevent such things from happening in the first place. Crown Heights may have been the last straw for both the public and Dinkins himself. Afterward, his administration seemed to disintegrate. The mayor seems convinced that the odds are stacked against him, that he's a victim of fate and the media—which adds up to paralysis, and a bunker mentality disastrous for the city.

□ *Bottom of the Barrel:* A stirring year for the Congress, especially the Democratic leadership of both houses. There was the check-bouncing scandal, the pay raise, the junketeering, the lapdogs and pit bulls of the Senate Judiciary Committee. These guys, as the feminists said, just don't get it. The moment that said it all, though, was the announcement of the Democrats' anti-recession package. Remember it? You *don't*? Maybe that's because the leadership couldn't agree on any specific legislation, so they called a press conference to announce there *should* be an anti-recession package.

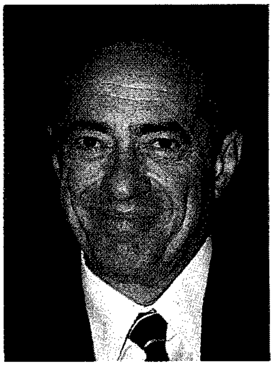
□ *Hail and Farewell:* It turns out that

Colin Powell.

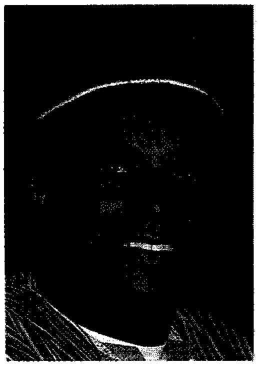


Mikhail Gorbachev.

John Sununu.



Mario Cuomo.



Leonard Jeffries.

Photographs: left to right, Eddie Adams/Sygma; Francis Apesteguy/Gamma-Liaison; Paul Fetters/Matrix; Nina Berman/Sipa; Michael Hirsch. Illustration by Brian Callanan.

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RALPH LAUREN AT 72ND STREET

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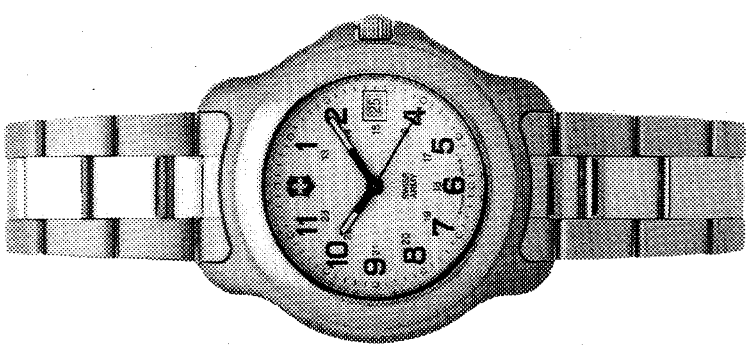

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the Soviet coup succeeded. Not the one by the Men in Gray Suits; the other, more gradual one, by the Republics. The Gorbachev era was exhilarating—great for us, a disaster for them. The next era may be disastrous for everyone. History will record that Mikhail Gorbachev allowed 400-million people to liberate themselves—for the moment, at least—but that he also brought the great Russian fear, chaos, back to the steppes of Central Asia. Could tactical nuclear exchanges between Chechen-Ingush and Nagorno-Karabakh be around the corner? Or perhaps another coup?

☐ *Best-Kept Secret:* The Democrats, widely presumed to be moribund, managed to assemble their most intriguing presidential field in years, with or without Mario Cuomo. The contenders—pretty much unknown (but not for long)—are outsiders, freethinkers, not a Dukakis in the bunch. Tom Harkin of Iowa set the early pace with his lacerating, and very funny, anti-Bush diatribes. Bill Clinton and Bob Kerrey are the first candidates to campaign as cultural and *spiritual* baby-boomers (Al Gore in 1988 played it too straight to qualify). Clinton—the Arkansas brainiac—is off to a better start and may be the man for 1992, but both he and Kerrey will be national players for years to come.

☐ *Academic Fleadom:* Bernard W. Harleston, the president of City College, admitted that Professor Leonard Jeffries was an anti-Semite and racist but wouldn't remove him as chairman of the black-studies department because it would cause too much of a ruckus among Jeffries's fans on campus.

☐ *He's Ba-ack:* Alfonse D'Amato was exonerated by his co-conspirators on the Senate Ethics Committee and stands a good chance of winning re-election to the U.S. Senate next year against the tired, poor, huddled, obscure Democrats (Abrams, Ferraro, Holtzman and Mrazek) yearning to challenge him.

☐ *The Cuomo Decisiveness Cup:* To New York State Attorney General Robert Abrams, who announced his candidacy for the U.S. Senate during the week after the Gulf War vote—but said he wasn't sure how he would have voted.

☐ *The Nelson Mandela Amandla Award:* To David Dinkins, who dispatched city detectives to investigate a fire that incinerated the Amagansett home of his wealthy pal Reginald Lewis. His rationale: The fire, possibly arson, may have been a crime "directed at an African-American."

☐ *Question of the Year:* If Michael Jackson and David Duke persist in having plastic surgery, is it possible they will emerge, someday, as twins?

And a happy New Year, especially to the pols and public servants who don't create waves enough to find their names in print but fight the good fight every day. ■

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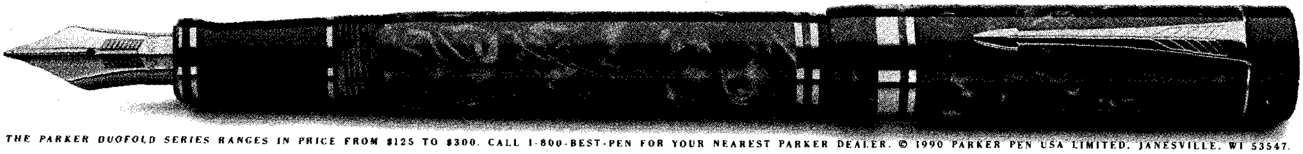

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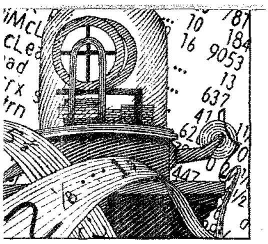


Winners and Sinners 1991

WALL ST.

BY CHRISTOPHER BYRON

If ever there was a year worth forgetting, 1991 was it—and you didn't have to be Donald Trump to feel that way. Nineteen ninety-one was, of course, the year when Trump's debt-burdened business empire finally began to unravel in a big way. But 1991 also saw a lot of other eighties-era moguls run into trouble—along with the economy, the stock market, and even the national psyche. All suffered ultimately from the dawning awareness that the good times are indeed over, and that there isn't much one can do to bring them back soon.

According to the National Bureau of Economic Research, the economy has been declining since the summer of 1990. That's the longest recession since the thirties, and by the start of 1991 many businessmen who had survived the downturn thus far were beginning to struggle.

Those on the spot ranged from Rupert Murdoch to, most recently, the late British press baron Robert Maxwell. Having acquired ownership of New York's *Daily News* back in March, Maxwell mysteriously died eight months later after going overboard from his yacht. The death came only a few weeks before news leaked that he had secretly looted the pension funds of his employees to keep his debt-saddled empire afloat.

For simply being out of touch with the times, few could match chairman Steve Ross of Time Warner. Ross caused a revolt on Wall Street when he attempted to peddle a complex "rights offering" that would have paid off billions in company debt by, in effect, transferring the burden to Time Warner's shareholders. Though the company eventually simplified the terms of the deal to make it less objectionable to shareholders, the changes failed to impress Wall Street, with the result that Time Warner's shares were selling last week for a near-record low of just under $82—down a third from a spring high of $123.

Nor has Wall Street as a whole fared much better. According to an old saw, if the market is up in January it will be up for the year. Thus, when investors bid up stock prices for the Dow industrials by 4 percent in January of 1991, people took it as a sign that Wall Street anticipated a short, mild recession, with a return to economic growth by spring.

A few contrarians like Michael Metz of Oppenheimer and Company warned that it wouldn't happen, and they turned out to be right. Metz says he expects no recovery before the second half of next year, and when it finally does come, he expects growth to be "exceedingly slow." Meanwhile, the Dow has dropped 218 points from its November 1 peak of 3082, and there seems little reason to doubt that the slide will continue into January.

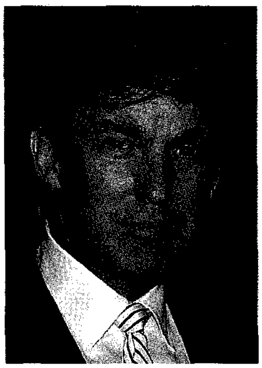
In broader terms, the Dow simply reflects what public-opinion polls have been registering all along. Begun as a year filled with a sense of accomplishment and hope, 1991 is winding up a year of fear, loathing, and all-around foreboding.

The latest data from the Gallup Organization show that little more than half of those recently surveyed think they'll be financially better off a year from now than they are today. That's down from 64 percent with positive financial expectations last March in the wake of America's triumph over Iraq. Meanwhile, approval ratings for Congress, the president, banks, public schools, big business, organized labor, television, and even religion now stand at or near their all-time lows.

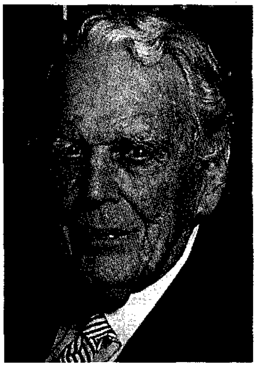
The easy explanation for this plunge in public confidence is, of course, that the economy itself has been struggling. But this time around, there may be more to it than that, as a whole range of forces—political and social as well as economic—seem to have converged to jolt the national consciousness.

On a geopolitical level, there's been the residual [illegible] of America's victory in Kuwait. Rarely has warfare seen a more lopsided battle. Yet less than a year after Iraq's defeat, it is beginning to look as if Saddam Hussein might still be running Iraq in 1993—whereas postwar economic troubles in the U.S. suggest that George Bush's own prospects are not so certain.

There's also been the collapse of the Soviet Union, underscoring from yet another perspective the high cost of being a super-

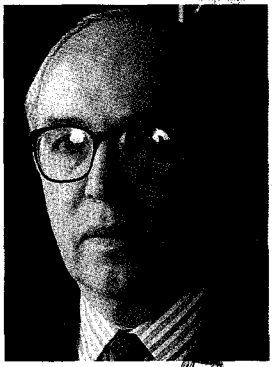


Donald Trump.

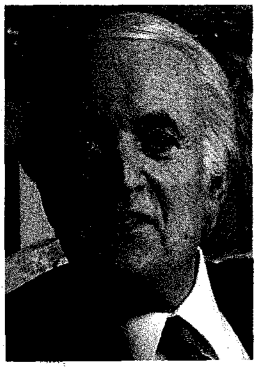


Clark Clifford.

Kamal Adham.

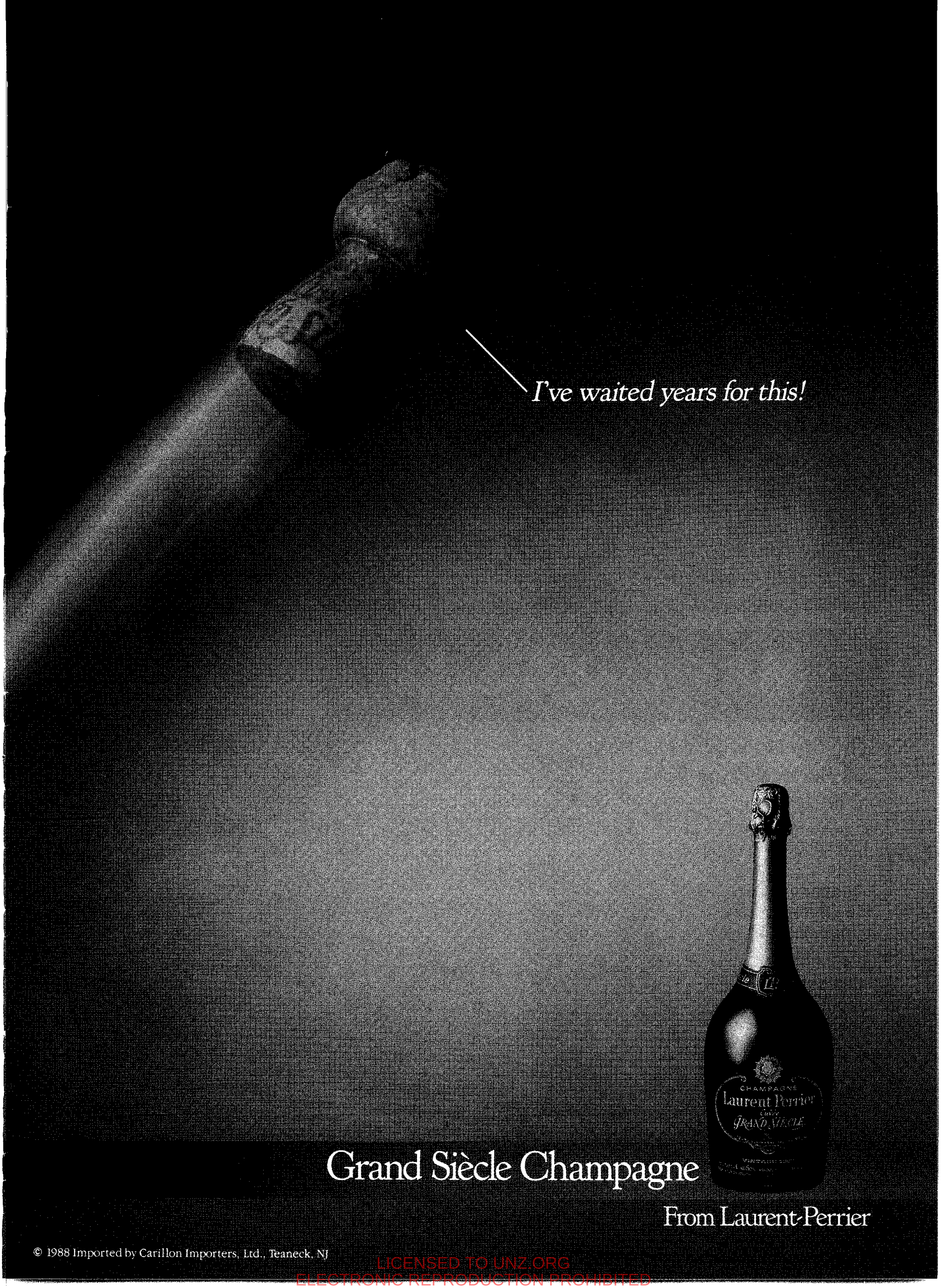


John Gutfreund.



Steve Ross.

Photographs: left to right, Andy Uzzle/Gamma-Liaison; Diana Walker/Gamma-Liaison; AP/Wide World; Jacques Lowe/Woodfin Camp; John Chiasson/Gamma-Liaison. Illustration by Brian Callanan.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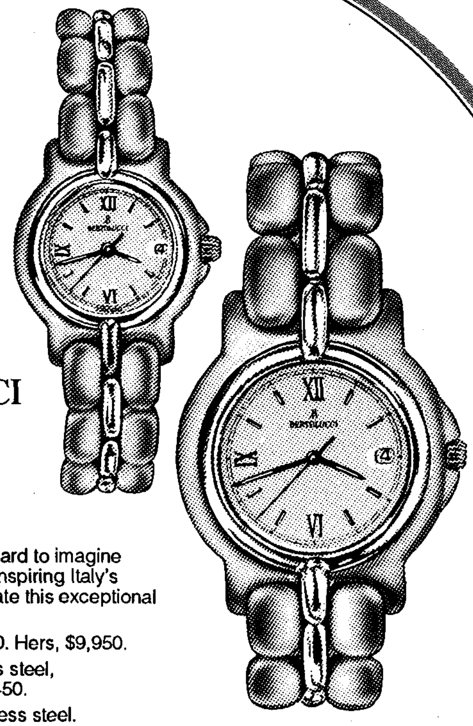

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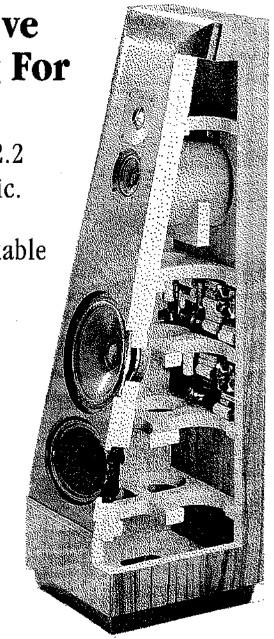

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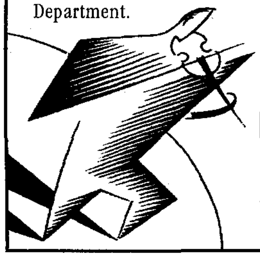

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power. After all, if the U.S.'s principal adversary for the past 45 years can disintegrate in a matter of months, just how durable can America itself be?

As the year progressed, politics itself grew more shrill and bizarre. There was, for example, the overnight emergence of David Duke as a national figure. Similarly, consider the Senate's sexual-harassment hearing into whether Supreme Court nominee Clarence Thomas actually tried to hit on a female colleague at the Equal Employment Opportunity Commission a decade ago.

"What we see in these spectacles is a close-up, intimate look at the bankruptcy of public-policy debate in this country," says Adam Meyerson of the Heritage Foundation, who edits the Washington think tank's *Policy Review* magazine. "If people are turned off, it's because the whole process has become little more than scandal-mongering."

In the volcanolike eruption of dirt from the Bank of Credit and Commerce International, 1991 witnessed the start of a scandal that may go on for years. This rogue offshore lender, closed by order of the Federal Reserve and the Bank of England in July, has left an odor on any company or individual coming near it. Among the tainted: the Price Waterhouse accounting firm, which seems to have done an appallingly sloppy job of auditing the bank's books. There's also Clark Clifford, an elder statesman of the Democratic Party, who turns out to have been used—either wittingly or not—as a front man by BCCI to peddle influence in Washington.

Some of the most incendiary revelations of all involve BCCI's ties to the intelligence community, apparently through ultra-plugged-in shareholders like Kamal Adham, onetime head of Saudi Arabian secret intelligence in the seventies. As a lender to the world of spooks and spies, BCCI is alleged to have provided financing for intelligence-tied covert operations ranging from arms smuggling by Arab terrorists to the U.S.'s secret supplying of weapons and matériel to Iran during the Iran-Iraq war.

Wall Street as well was brushed by scandal as the year progressed, specifically in the person of John Gutfreund, chairman of Salomon Brothers. Gutfreund resigned from the firm in disgrace at mid-year, after news broke that he had apparently tried to hush up disclosure of an alleged bid-rigging scheme at Salomon to gain control of the U.S. Treasury debt market.

Gutfreund has now been succeeded by a folksy Omaha investor, Warren Buffett, who promptly began slashing company bonuses while stressing his readiness to fire anyone who put profit above integrity. The message is plain enough: 1991 was an ugly year, so let's not repeat the experience in 1992. As 1991 draws to a close, that's obviously one sentiment that many more Americans than those at Solly would heartily endorse. ■

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There's a unique new product from France that can set your hair aglow with radiant shine and enhanced color the first time you use it.

J.F. Lazartigue's **Color Reflecting Hair Conditioner** is entirely different from hair dye: Its gentle ingredients coat strands with a protective film that brightens the natural shade or creates a subtle new one.

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Color Reflecting Hair Conditioner is available from Lazartigue in ten different shades to match your base color. It works in different ways, depending upon the hair.

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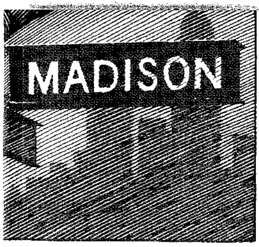


Winners and Sinners 1991

MADISON AVE.

BY BERNICE KANNER

IT WAS A YEAR OF DOWNS. AMERICANS braved war, recession, and more than 70 new chili-pepper products. They spurned vanity and trends for fly-fishing in Montana, factory outlets, caller I.D.'s, empowerment, aspirin, thermoses with straws, Velcro mitts, low-fat beef, mini-cookies, and sports drinks. Vogueing was replaced by trips to Ikea and the obstetrician. Birkenstocks came back, as did cornflakes and everything Chanel.

Saddam sizzled. So did Madonna, David Duke, Clarence Thomas, Martha Stewart, CNN, and *Home Alone.* Meryl Streep did her first commercial ("cardmember since 1983"), and Woody Allen directed his first, for an Italian supermarket chain. Spike Lee ran with the bulls in Pamplona for Levi's, Michael Jordan jilted Coke for Gatorade (and an $18-million contract), and IBM resurrected its Little Tramp.

Scarlett fever raged, Coke went Hollywood, and Clio seekers went nuts, storming the stage to steal awards in a free-for-all where the caterer served as emcee. The Levine, Huntley, Vick & Beaver agency disappeared, as did "the New Generation of Olds," and condom ads appeared on TV.

As 1991 winds down, we once again honor the best and worst in marketing, while eagerly awaiting next year's crop of *90210* merchandise.

□ *The Beauty and the Beast Award* to Perrier. Earth's first soft drink kept its primal theme . . . sort of. A recent spot, which won the Grand Prix at Cannes, pits a thirsty woman against a thirsty lion. Both crawl up a mountain; the woman reaches the prize first and growls at the beast, sending him packing. Triumphant, she drinks, then hoists, her Perrier.

□ *The Politically Correct Advertising Award* to Subaru of America, whose ads follow the trail blazed by the VW Beetle—using self-effacing candor to ridicule Detroit's extravagance and impracticality, while touting Subaru's own values. "A car is a car. And its sole reason for *existence* is to get you from point A to point B and back again," the ads intone. "It won't make you *handsome* or *prettier* or *younger.* And if it improves your standing with the neighbors, then you live among *snobs* with *distorted values.*"

□ *The Pecs and Pinup Award* to Calvin Klein, whose 116-page photo "outsert" (bagged with October's *Vanity Fair*) tops the fever charts. This $1-million soft-porn pseudo-narrative documents a day in the life of a rock band. There's a shower scene in which a guy massages his crotch with a pair of soaking-wet Calvins; in another, a lad happily relieves himself at a urinal.

□ *The You Got the Right One, Baby Award* to Nuprin pain reliever, which struck gold when it tapped 39-year-old tennis legend Jimmy Connors to be its spokesman. Connors's "Nupe It," like "Where's the Beef?" and "Just Do It," became a catchphrase of its day.

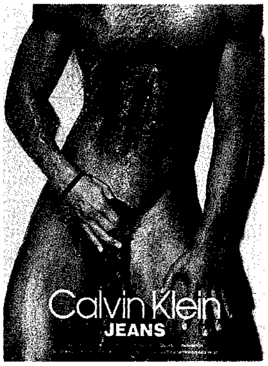
□ *The Field of Dreams Award* to Wendy's and its folksy founder, R. David Thomas. In one spot, the pajama'd bumpkin hears a mystical message. "Dave, Dave. . . . If you make a grilled-chicken sandwich at Wendy's, they will come." In another spot, Thomas tries in vain to get a good meal in Miskolc, Hungary. "Tonight we feast . . . but first, *we dance,*" pronounces a Hungarian waiter as Thomas pines for a Big Dave's Deluxe.

□ *The Yuppies May Not Be Dead After All Award* to American Express, which—despite the *Gift Wrap Indicator's* dire Christmas prediction and oblivious of Americans' preoccupation with the deepening recession—urges card carriers to spend, spend, spend. "Buy what you want to buy. . . . And no bankcard is going to stop you with a limit set long ago," declares a new ad featuring a woman toting oversize green plastic.

□ *The Pocketful of Rye Award* to Daffy's, discounter of designer fashions. A brooding Euroman poses while an accented voice catalogues his getup. "The shirt is Robert. The tie is Amichi, the sweater, Giannini. And the pockets . . . are empty," says the voice as the camera reveals them turned inside out.

□ *The Beer, Bimbos, and Bikinis Award* to Stroh's Old Milwaukee. In several commercials, a man pops open a beer: "Guys, it just doesn't get any better than this." But it does, as a crate of lobsters tumbles from the sky or the campers discover gold . . . and a troupe of five busty, bikini-

Perrier.



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Monitor photograph by Steve Freeman. Illustration by Brian Callanan.

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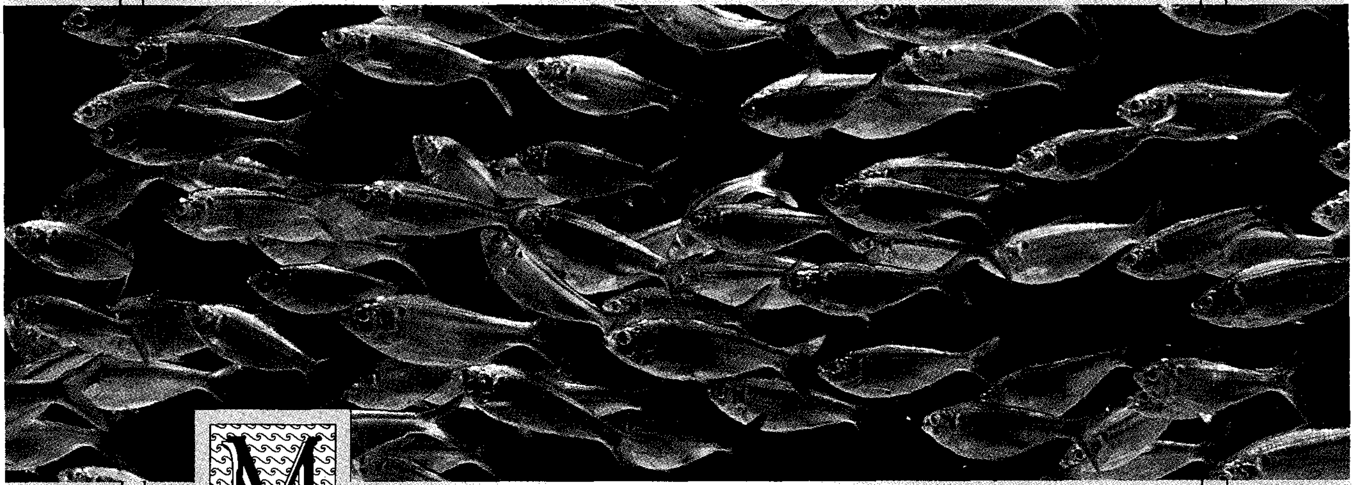

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clad blondes. *Playboy* liked the Swedish Bikini Team so much it featured them on its January cover. Some Stroh workers sued the suds-maker, claiming that the ads foster an environment that encourages sexual harassment.

☐ *The Better Safe Than Sorry Award* to Volvo. After a rigged monster-truck car-crushing demonstration flattened its reputation last year, the Swedish automaker took the backseat on safety. Now it has ditched its tag line of ten years and its ad agency of 23 and is once again riding shotgun—this time with tots: "My daddy loves me so much, he bought a Volvo."

☐ *The Parody Play Award* to Ivar's, the Seattle seafood restaurant whose "Dances With Clams" spot featured a Kevin Costner type frolicking with giant mollusks as rustic Norwegians offered subtitled comments. More highly charged was Eveready Battery's suit against Coors Brewing for parodying the Energizer-bunny commercial parodies (Coors's featured Leslie Nielsen as a mechanical rabbit); Eveready's ad itself, however, was very similar to a British Carling Black Label spot. Got that?

☐ *The Can You Tarp This? Award* to Mazda, Lexus, Toyota, Pontiac, Ford, and Buick. Everyone hooted when Infiniti went the rocks-and-trees route. But this fall, all six introduced their new lines by shrouding and then uncovering them. Kentucky Fried Chicken also joined the Casper the Friendly Ghost/Christo movement by cloaking and then uncloaking its new "sleek aerodynamic" chicken bucket.

☐ *The Veggie Award* to George Bush. Perhaps fearful that he, too, would be labeled a vegetable, Bush has kept up his charge on the broccoli brigade. "Everyone in America's going to love it," says the announcer in an ad for Rice-A-Roni Broccoli au Gratin. Then, as the camera pans the White House, "Okay, so there's one guy."

☐ *The Old Switcheroo Award* to Pepsi-Cola. Just as Folger's sneaked its instant powder into chic restaurants, the "choice of a new generation" swaps a Coke for Hammer's Pepsi. Just one sip and Hammer slips from high-energy rap into "Feelings," until a fan tosses him a Pepsi.

☐ *The Mommie Dearest Award* to British Knights, the sneaker company that stomped on poor ol' Mom. "Your mother wears Nikes," sneer its youth-oriented ads. Mom also takes the heat in an ad for Johnson & Johnson's Serenity Guards, which claims that incontinence "is part of being female."

☐ *The Spokesdigit Award* to Ziploc, whose smiley-faced pointer, Fingerman, closes the storage bag's "gripper zipper" blindfolded and with his hands tied behind his back.

☐ *The Promises, Promises Award* to Krazy Glue. All we see of the fellow hanging from the rafters is his feet—and his wife. "You did use Krazy Glue, right?" she asks in a clipped English accent as she merrily smashes household objects. "Didn't fix your broken promise, did it?" she says to the sounds of joyous music.

☐ *The Buy This Magazine or I'll Shoot This Dog Award* to Twin Valu Stores, a chain whose ads star *Saturday Night Live*'s Phil Hartman, threatening to shave his face with a razor that was used on the legs of all the students in a girls' school, lick a frozen metal bar in a meat locker, coat a paper cut on his finger with lemon juice, or let the hulking "Bubba"—who got into dental school on a football scholarship—drill his teeth unless viewers shop at Twin.

☐ *The Walk All Over Me Award* to Anso CrushResister carpet. The Allied-Signal fibers company went patriotic, without schmaltz or yellow ribbons. Some 50,000 boots worn by the military in the Persian Gulf pounded 182 square yards of its rugged red rug in a moving but not maudlin product demonstration.

☐ *The Too Hot to Handle Award* to Benetton, whose "United Colors" campaign serves up evocative images. This year's included a newborn with umbilical cord still attached, a priest and nun kissing, and condoms of many pastel colors scattered softly across a page.

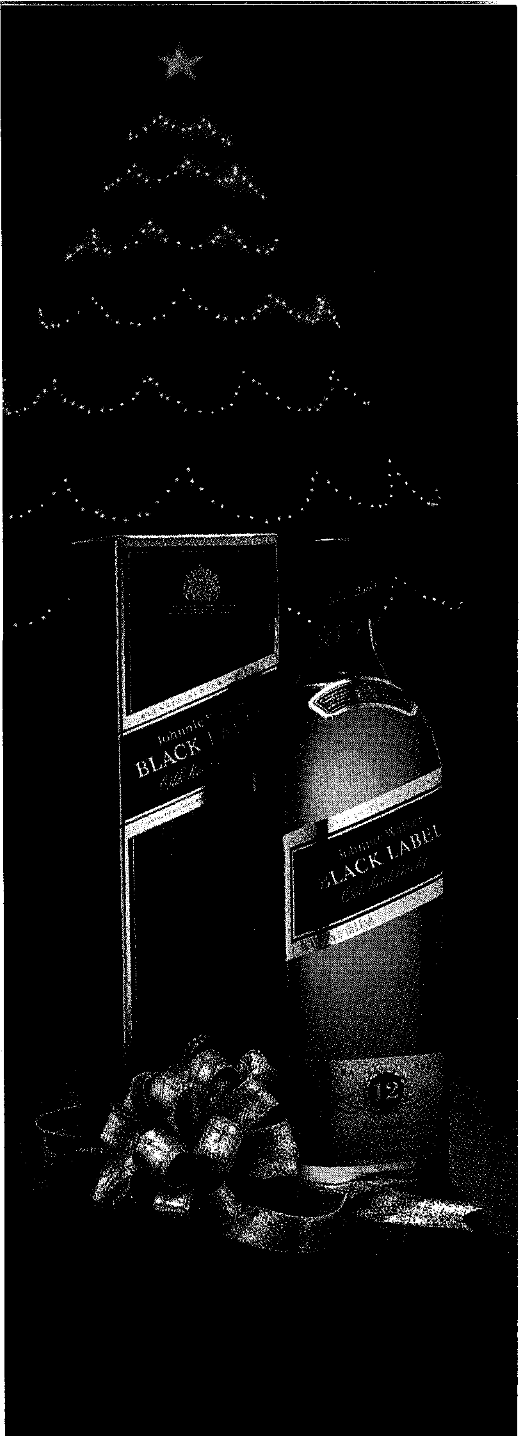
☐ *The Pass of Most Resistance Award* to Grey Poupon. For a decade, the rich and privileged successfully passed the Poupon (from chauffeur-driven Rollses, yachts, gondolas, and the *Orient Express*). Now, the mustard-craver seeketh but doth not find. In one spot, crusty Paul Eddington hears the request and speeds away; in another, he offers the jar but Ian Richardson can't reach it, and the cars jockey back and forth. In a third, the mustard crashes to the ground.

☐ *The Watch My Lips Award* to Planters LifeSavers. Ads for its Care*Free Sugarless Gum star pop duo Milli Vanilli lip-synching to a Rossini opera. A voice-over asks how long the flavor lasts. The record skips; the voice answers, "Till these guys sing for themselves." In other spots, the flavor lasts "till the cows come home" (which they do, in a sixties convertible) and "pigs fly" (in aviator sunglasses).

☐ *The Scenes From a Malt Award* to Miller Lite, whose "It's it. And that's that" replaced seventeen years of ex-jocks' bantering about the brew that "tastes great" and is "less filling."

☐ *The I Am Woman, Hear Me Roar Award* to Égoïste, Chanel's fragrance for men. In a mini-drama, 35 beauties on hotel balconies shriek their rage (in literary quotations from Corneille's *Le Cid*) while simultaneously opening and closing louvered doors.

☐ *The Stay Tuned Award* to the stars of the Taster's Choice romance. Their mutual interest percolated when she came to borrow coffee. Honorable mention to Danny, the hapless hero from Hoboken, who, after finally emerging from the bathroom this fall, faces yet another Honda dealathon. ■



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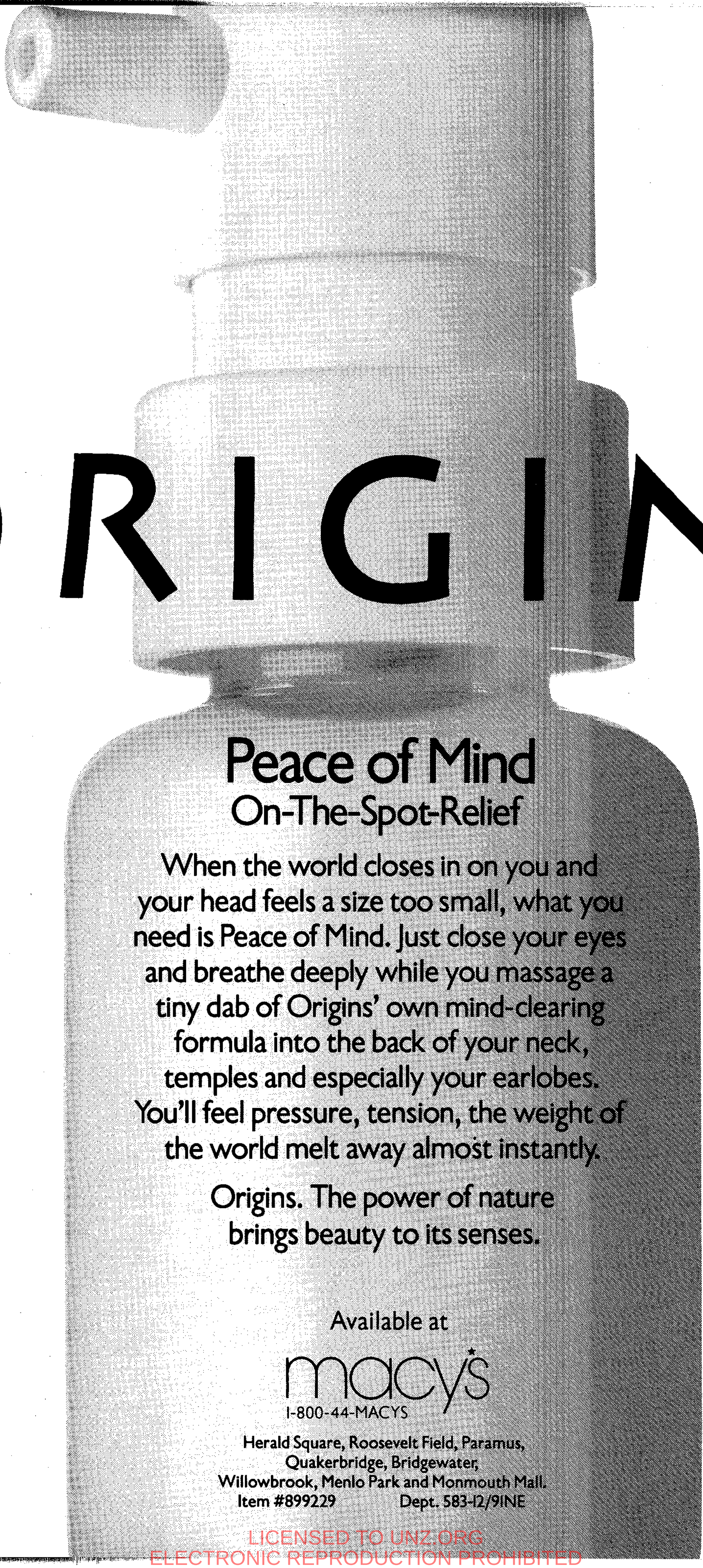

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Winners and Sinners 1991

MEDIA

BY EDWIN DIAMOND

ROBERT MAXWELL LIKED TO keep dozens of balls in the air, his son Kevin once said, "and some of them land right." That was eight years ago. In the weeks since the elder Maxwell's death at sea on November 5, it's become clearer what happened that night, and why. The master juggler had no more tricks left—he went overboard as all the balls were about to crash down.

The loss was not just personal. In Britain, fraud investigators are determining just how much Robert Maxwell looted from his employees' pension funds to try to keep his global media empire aloft. In New York, the *Daily News,* for a time Maxwell's gaudiest American holding, remains airborne—barely. Right now, it's being held up by a Chapter 11 filing, plus the blithe hope that enough readers and advertisers will stay loyal while the bankruptcy administrator and the *News's* unions search for an investor willing to tide the paper over in the near term. The whole enterprise is beginning to resemble a Dickensian narrative: corpulent robber baron Robert Maxwell, frightened little-people pensioners, and the prospect of a cold and empty Christmas for some 2,000 *News* employees. Scrooged, indeed.

Not many media people had a year quite as bad as the *News* staff's—*last* Christmas, they were locked in a bitter strike against the previous ownership. In this year of recession and retrenchment, some journalists actually came out ahead. The awards for the winners and sinners of 1991:

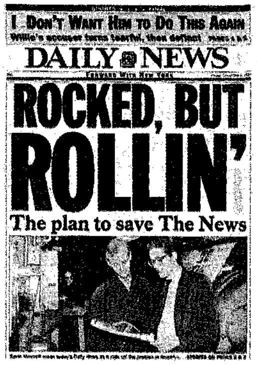
☐ *Bronx Is Up, Battery's Down, It's a Wonderful Town Award* to the New York *Times.* As part of its expanded coverage of the city's outer boroughs and suburbs, the *Times* has told the newsmen and -women on the beat that they are expected to live in the area they're assigned to cover, presumably to promote better understanding of the territory. Cut the chatter, rewrite, and gimme the ACLU.

☐ *With Friends Like This, The First Amendment Doesn't Need Enemies Award* to NBC News. Last April, after the "Florida Woman" came forward with rape charges against William Kennedy Smith, both NBC News and the *Times* used the woman's name in stories. The *Times* quickly acknowledged that its break with past standards was a mistake in judgment. NBC has continued to use the woman's name in its trial coverage over the past two weeks. NBC News president Michael Gartner, law-school graduate and free-speech scholar, believes his network is helping "destigmatize" rape by treating it like other crimes. The topic makes for a good seminar, but the public has already delivered its verdict about NBC: guilty in the first degree.

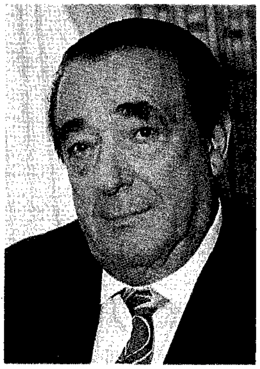
☐ *The Truth Is the Best Defense Award* to the supermarket tabloid *The Sun.* Defending the tab against a $1-million suit brought by Nellie Mitchell, a 96-year-old Arkansas woman, *The Sun's* lawyers argued that the publication isn't a newspaper, makes up most of its stories, and doesn't have to follow accepted journalistic practices. The editors acknowledge they concocted a story that Mitchell was pregnant. It seems *The Sun* happened to have a file photograph of Mitchell taken in 1980 and assumed that she was dead.

☐ *Red Badge of Combat Award* to Forrest Sawyer of ABC, Bob McKeown of CBS, Chris Hedges of the New York *Times,* and the camera crew of ITN, London, for going unilateral during the Gulf War. The Pentagon tried to impose total spin control on news out of the war zone. It deployed both the club (pools, escorts, and other restrictions on movement) and the carrot (daily photo-op briefings with telegenic General Norman Schwarzkopf). Sawyer et al. used native guile and American dollars to outfit themselves with rented jeeps and GI–like combat clothing. When the ground fighting began, they moved up on their own, behind the advancing armor columns.

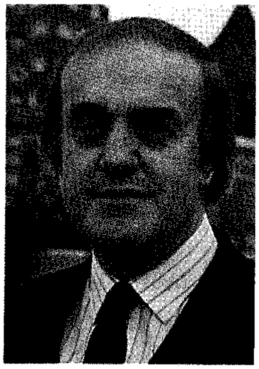
☐ *Combat Award, With Cluster,* to Peter Arnett. CNN's ace reporter was in Baghdad when the first American bombs fell, on the night of January 16. His broadcasts throughout the Gulf War were steady and informative, reaffirming CNN's role as the world's preeminent TV-news service. Arnett also survived some unfriendly fire from Senator Alan Simpson, who thought Arnett was somehow



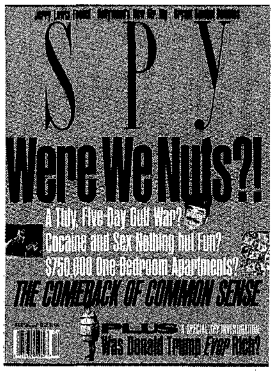
The Daily News.



Robert Maxwell.



Peter Arnett.


SPY
Were We Nuts?!
A Tidy, Five-Day Gulf War?
Cocaine and Sex Nothing but Fun?
$750,000 One-Bedroom Apartments?
THE COMEBACK OF COMMON SENSE
PLUS
Was Donald Trump Ever Right?

Spy.

Liz Smith.

Photographs: left, Rick Maiman/Sygma; center, Sygma; right, John Chiasson/Gamma-Liaison. Illustration by Brian Callanan.

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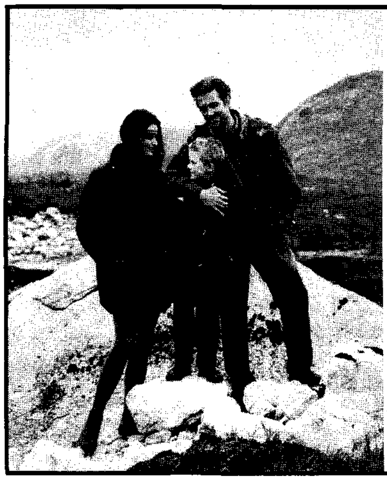

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aiding the enemy by staying at his CNN post. In a warmup for his later bombing of Anita Hill, Simpson unloaded gossip about the "Communist connections" of Arnett's former wife (a Vietnamese woman).

☐ *Combat Award (Domestic Service)* to Jimmy Breslin. Last summer, when mobs took to the Brooklyn streets after a car driven by a Hasidic Jew struck and killed a black child, New York *Newsday* columnist Breslin, 62, went to see for himself what was happening. The taxi Breslin took made the mistake of going up the wrong street at the wrong time. The cab window was smashed and Breslin dragged out, beaten, robbed, knocked to the ground, and left with only his shorts and (improbably) his press card. His two rescuers, who were black, as was the mob, got him to the 77th Precinct. Breslin managed to dictate a vivid, detailed—and surprisingly unvindictive—account of his near-lynching for the next day's paper.

☐ *The Maybe They Can Find Work at the New KGB Award* to the editors of *Spy.* The magazine's April cover line scoffed at the "crazy" notion of a "tidy, five-day Gulf War." Inside, the editors in their analysis of the Gulf evoked the ghost of the protracted and ultimately unwinnable Vietnam War. Because of the monthly's lead times, the April issue reached subscribers after the ground war in the Gulf had ended . . . in less than five days.

☐ *Hazards of Duke Award (A Set of White Sheets and Pillowcases)* to Larry King, Ted Koppel, and Phil Donahue. They all provided free airtime to Nazi-Klansman-Republican David Duke, who used the ineffectual questions of his hosts for national-TV batting practice.

☐ *It's a Sappy Job, but at Least Someone Nice Is Doing It Award* to Liz Smith. Six days a week, columnist Smith, 68, serves up a rich concoction of scooplets, recycled news, and opinion for New York *Newsday* and the Los Angeles *Times* syndicate. Richard Johnson, Smith's replacement at the *News,* also turns out a good, fast read. What's more, they're both well-mannered gossipists. Would a moratorium on items about Madonna, Michael Jackson, and Michael Ovitz be too much to ask?

☐ *The Journalist Who Should Have Won a Pulitzer Prize Award* to Heidi Evans of the *Daily News.* A cityside reporter for a paper now without clout (or, apparently, a future), Evans dug out a major story on a currently unfashionable beat. She found that workers at the New York City health department consistently misfiled or ignored the Pap-smear results of some 2,000 women over the past two years.

R.I.P. the Arkansas *Gazette,* the Dallas *Times Herald,* the Knoxville *Journal, The Ron Reagan Show,* Summit Books, Family Media, *Wigwag,* CBS's *Nightwatch,* and *The National.* ■

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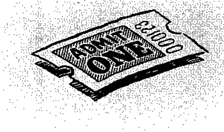
HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

Murray Close

MOVIES

Hook: Spielberg's career is riding on this star-powered update of the Peter Pan story.

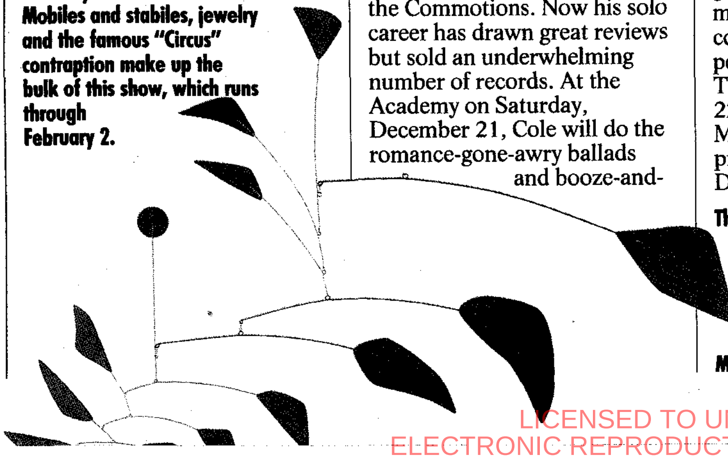
High Heels: Pedro Almodóvar's back in the swing again. This crazy mother-daughter soap opera is full of his high-style kinks and energy.

VIDEOS

The Naked Gun 2½ ($89.99): More of the same crazy nonsense that made the first one such a hit. This time, Lieutenant Frank Drebin, played with aplomb by Leslie Nielsen, takes on Barbara Bush, toxic waste, and the Air Force.

ART

"Celebrating Calder": What better way to ring in the holidays than with 71 of Alexander Calder's most joyous creations, the majority from the Whitney Museum's own collection. Mobiles and stabiles, jewelry and the famous "Circus" contraption make up the bulk of this show, which runs through February 2.



TASTINGS

BY ALEXIS BESPALOFF

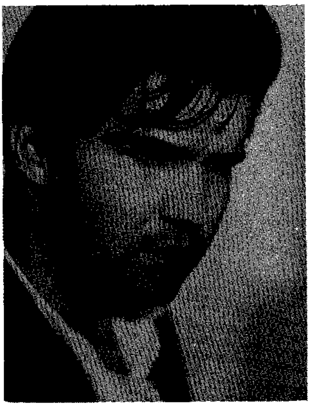
To add the requisite festive note to the holidays—but at a moderate cost—try such crisp, lively *méthode champenoise* sparklers from California as Mumm Cuvée Napa, Domaine Chandon, Piper-Sonoma, Codorniu Napa Brut, and Gloria Ferrer ($11 to $15).

SHOPPING

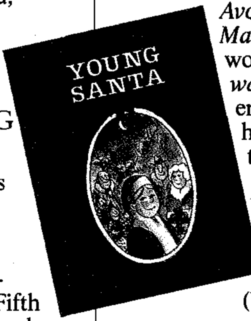
Salon de Thé: The fur coats are in full swing as the ladies—and cashmere-clad gentlemen—who lunch take to Bendel's second-floor café, overlooking Fifth Avenue. Chicken salad and a pot of tea run about $15.

SCENES

Lloyd Cole is a Chris Isaak waiting to happen. This handsome singer had a couple of minor hits with his old band, the Commotions. Now his solo career has drawn great reviews but sold an underwhelming number of records. At the Academy on Saturday, December 21, Cole will do the romance-gone-awry ballads and booze-and-girls rockers that fill his terrific new album, *Don't Get Weird on Me, Babe.*


Matthew Donaldson

BOOKS



Young Santa, Dan Greenburg: The author of *How to Be a Jewish Mother* and *How to Avoid Love and Marriage* started out wondering who *was* Santa and ended up writing his own version of the legend. *New Yorker* cartoonist Warren Miller did the illustrations. (Viking; $13.95.)

The Compact Oxford English Dictionary: For those in search of the ultimate Christmas gift for the wordsmith in the family, consider this new edition. (Oxford University Press; $295.)

MUSIC

Carol Vaness (whose radiant, shimmering voice can be heard on the new RCA recording *Mozart Arias*) makes her debut with the New York Philharmonic on December 19. Erich Leinsdorf conducts, and Vaness, who's been best known for her Mozart interpretations, ventures into the Strauss repertoire with the transformation scene from *Daphne*—music she was born to sing.

A Christmas Eve memory: For 23 years, Carnegie Hall and Alexander Schneider have gathered accomplished musicians from around the country for a special midnight performance at Carnegie Hall. The 60 musicians, aged 15 to 22, will be playing Bach, Mozart, and Strauss. Another program will take place on December 29.

The 92nd Street Y is unveiling its new Tisch Center on December 17 with a little bit of everything. The emcees are Kitty Carlisle Hart and Tony Randall. Maureen McGovern sings, Irene Worth reads, and the Modern Jazz Quartet plays.

CHRISTMAS
WITH
THOMAS HAMPSON
Rik Davis

RECORDINGS

Christmas With Thomas Hampson (Teldec/EIC): The enormously popular baritone does 21 Chrismas songs—some old, one new, a few totally unfamiliar.

TELEVISION

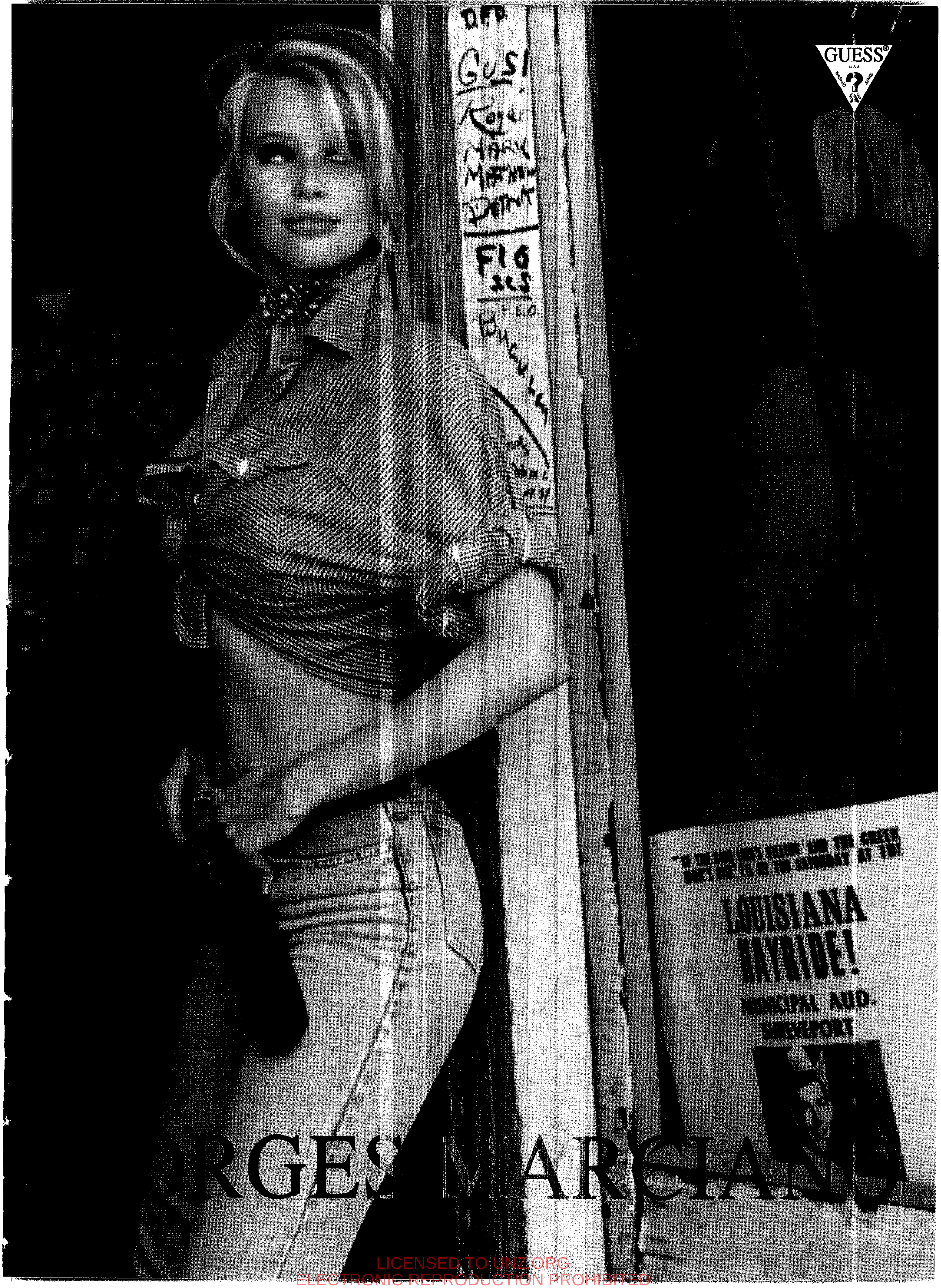
***La Pastorela:* Author and playwright Luis Valdez updated an old Mexican holiday play for his El Teatro Campesino. Luckily, he was able to get Linda Ronstadt and Los Lobos. A musical tale of the shepherd's journey to Bethlehem, this special was made for *Great Performances.* (Channel 13; December 23; 9 to 10:30 P.M.)**

Lupe Valdez

THEATER

Mad Forest: Caryl Churchill's play—about the overthrow of Ceauşescu—is, "a few longueurs aside," writes John Simon, "absorbing, disturbing, and brutally amusing enough for all audiences."

Martha Swope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LOUISIANA HAYRIDE!
MUNICIPAL AUD.
SHREVEPORT
ORGES MARCIANO

My MEMORABLE MEAL

Peas
COOKIES
PASTA
PASTA
TAKE-OUT
Milk
salmon
BUBB
ICE CREAM
Pate
caviar

AS A SON OF HARLEM, I WAS BROUGHT UP ON good Harlem cooking. The food there is as good as any you will find in the world. And Sylvia's is a Harlem institution when it comes to food. It is always a joyous occasion to dine there, whether it's for breakfast—and the menu features my personal favorites: grits, smoked ham, bacon, and home fries—or for dinner, when most anyone would have great trouble resisting the smothered chicken and collard greens. As for dessert, I highly recommend the peach cobbler.

—Mayor David N. Dinkins

……

SIRIO MACCIONI WAS THE BRAND-NEW MAÎTRE D' AT the Colony Club. He gave me, a new and unimportant designer, the table next to Winston Churchill. I thought that was smashing. I never thought I would be eating next to him. I don't remember what I ate.

—John Weitz

……

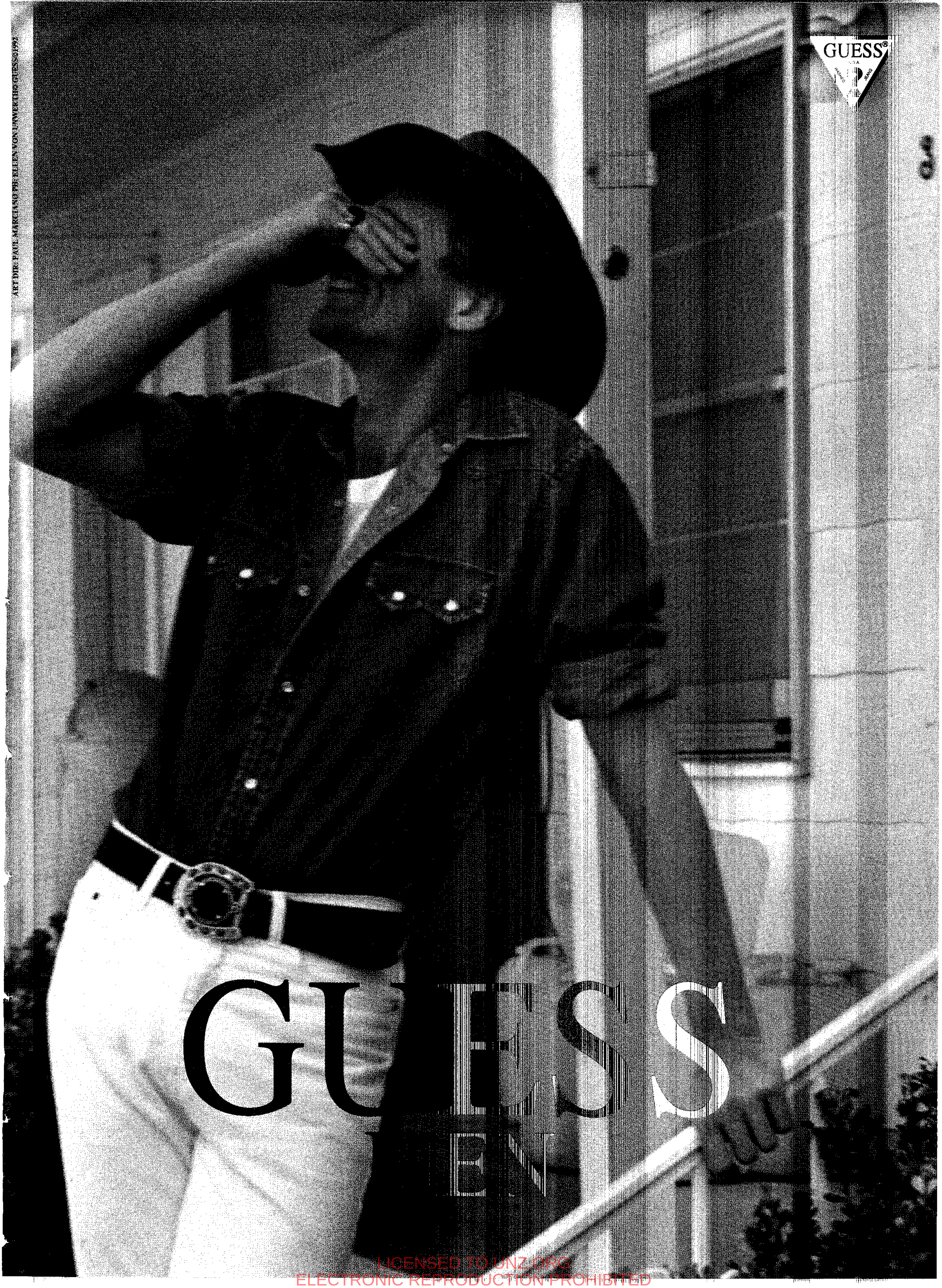
IT WAS IN 1981—THE FIRST THANKSGIVING I EVER had without a social worker present.

—Richard Lewis

……

I ENJOY EATING AT MANY OF NEW YORK'S FINEST restaurants, but my most memorable experience is the first time I had a hot dog at Papaya King at Third Avenue and 86th Street. I

ILLUSTRATED BY ROBERT de MICHIELL


GUESS U.S.A.
GUESS
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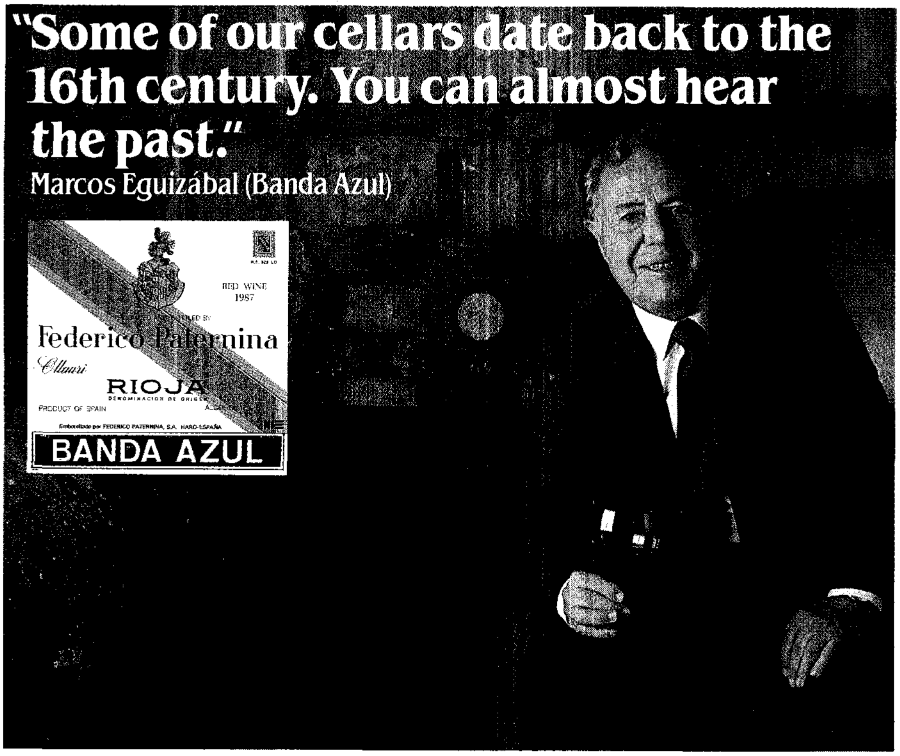
ART DIR: PAUL MARCIANO PH: ELLEN VON UNWERTH© GUESS?1992



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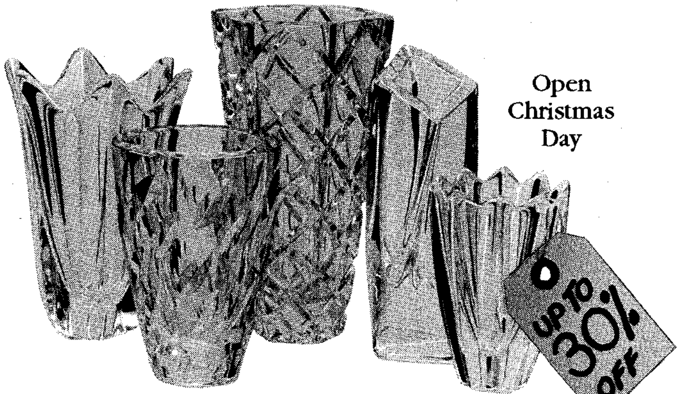

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didn't think there existed in all the world such a good hot dog. This was 25 years ago, and I still go there once a week.

—Ahmet Ertegun

....

I FELL IN LOVE WITH FRANK OVER CHIPS AND salsa at Santa Fe.

—Kathie Lee Gifford

....

I FELL IN LOVE WITH JOY OVER BARLEY SOUP at Columbus.

—Regis Philbin

....

IT WAS OUR SEVENTH ANNIVERSARY when Stephan and I went to Sette Mezzo. We ordered a big basket filled with all their wonderful Italian food that we love—penne, veal Milanese, fish, salad, and champagne. They delivered it to the *Eviva*, docked at Pier 62 on the Hudson River. We went on a cruise around

Manhattan for a romantic evening with music. It was a wonderful way to spend our anniversary.

—Donna Karan

....

GENE HOVIS, THE CREATIVE-FOOD DIRECTOR at Macy's, prepared dinner for 30. It was all delicious, very simple. He served fried chicken, baked ham, beef tenderloin, mashed potatoes, and gravy. We had a choice of three desserts—chocolate cake, apple pie, and fresh fruit. Dinner at home is always spectacular, and we all ate like horses, without eyes for culinary etiquette.

—Bobby Short

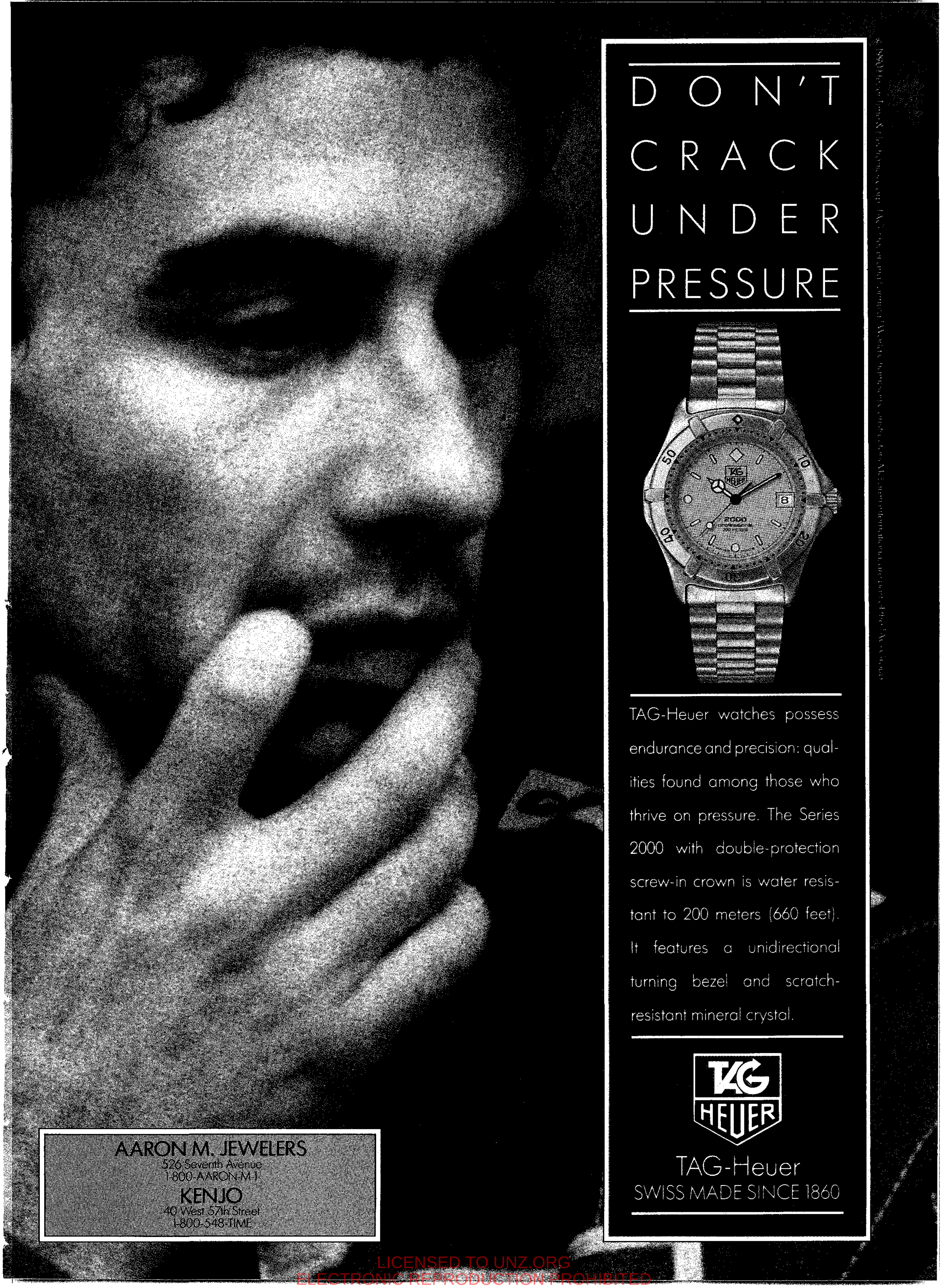
....

MY MOST MEMORABLE NEW YORK FOOD EXPERIENCE is dinner with my lover 30-plus years ago on the closing night of the old Le Chambord restaurant.

—Martha Stewart

....

I WAS FIFTEEN OR SIXTEEN WHEN I walked into a delicatessen called Schweller's on Jerome Avenue in the Bronx for the first time, knowing I could afford 30 cents for a corned-beef sandwich instead of the 15 I usually spent at



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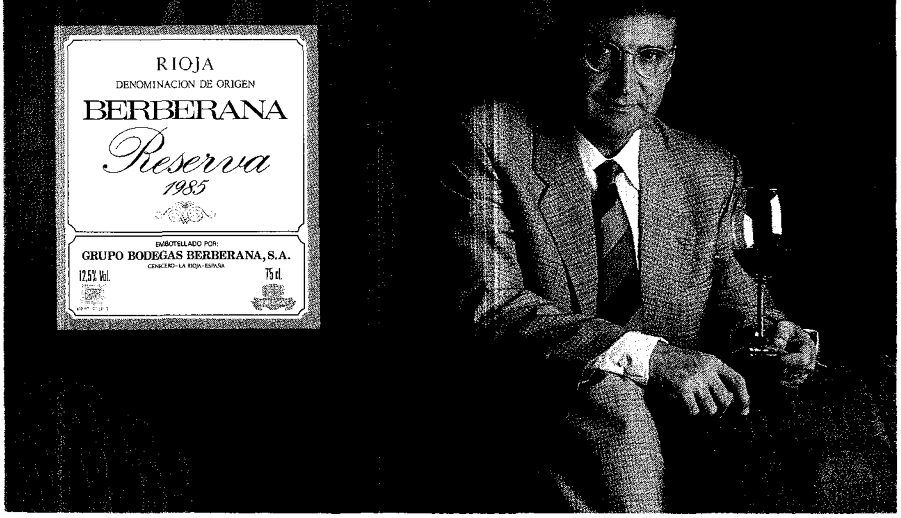
Rafael Feliú (Berberana Reserva 1985)



The Rioja Reds. Made by wine lovers for lovers of wine.

Señor Feliú's tireless vigilance has resulted in an extraordinary wine with a distinctive character. So distinctive, *The Wine Spectator* recently named it one of the world's 100 best wines. And Berberana Reserva 1985 will continue to improve with age—be sure to put some away for future celebrations. Discover Señor Feliú's passion. Berberana Reserva 1985. And discover Rioja, one of Europe's oldest and finest wine regions. Classic Wines, Inc., Thornwood, NY 10594 © 1991 Wines of Spain

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Goldberg's down the block. I found the ambience and the sandwich well worth the extra 15 cents, and ever since, I have lived high.

—Abe Rosenthal

....

I CAN TASTE IT LIKE IT WAS YESTERDAY. Eating at my grandmother's on Tinton Avenue in the Bronx—what a cook. She cooked for the multitudes, and she made everything from freshly-grated-coconut candy to beef stew with rice and beans to omelets—what a cook!

—Fernando Ferrer

....

I WAS AT THE PETER LUGER STEAK HOUSE with my husband and Irving Berlin, and I ordered a steak well done. Well, it came back dripping blood, and when I asked the waiter to have it taken back to the kitchen to be cooked some more, he replied, "Madame, we don't do steak that way." Irving, who was in his eighties at the time, reared up to his full five-and-a-half-foot height and said, "You cook the steak the way she wants it!" That steak came back *very* well done, and afterward Irving let me sing lyrics from his musicals to him.

—Helen Gurley Brown

....

YELLOWTAIL TUNA WHEN IT'S FATTY AND served raw is the most memorable. That's the best.

—Ed Koch

....

WHAT'S MOST MEMORABLE FOR ME IS WHEN I leave a New York restaurant and go home without indigestion.

—Gay Talese

....

WHEN MY YOUNGEST SON, JED, WAS born, I was at Gallagher's and drinking pretty good. I started getting this twinge in my toes—the whole bar said it was gout. It turned out the captain—this was 1969—had slipped under the bar and tapped me with a magnetic instrument that made my toes feel like they were electrified. Later, when they

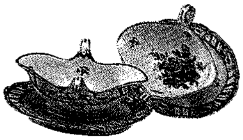
With Visions Of...

Cut-glass newel post knob with cranberry overlay. c. 1880

A festooned, round vitrine table with three, blue jasperware medallions. c. 1850

Imposing, ebonized jewel cabinet with tortoiseshell and coca bola wood veneer. c. 1840

Elegant Royal Vienna Porcelain sauce boats. c. 1850



Stately pair of delicately carved, gilt oblong pier-glasses from Prussia. c. 1820

Pair of Second Empire, six-branch, brass and crystal candelabra. c. 1860

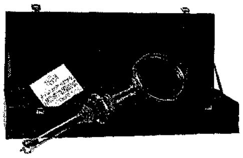
Large, exquisite, mother-of-pearl sewing box with carved mother-of-pearl fittings. c. 1870

Delightful tortoiseshell calling card cases with silver or mother-of-pearl inlay or piqué work. c. 1880

Gold brocade upholstered, hourglass shaped stool with multicolored beadwork. c. 1860

Brass bound calamander dressing case with crystal and sterling silver fittings, hidden drawer and document pocket. c. 1876

Majestic magnifier with Raj Era chandelier prism handle in presentation case. c. 1870



Amusing child's doll perambulator. c. 1875

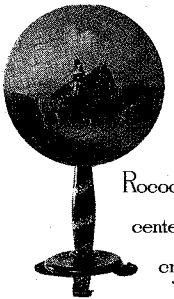
Charming, mahogany miniature cupboard. c. 1840

Chic, Liberty of London Thebes stool. c. 1910-1920

Regency, pleated-upholstered expanding fire screen. c. 1810

Imposing, boulle-marquetry standish. c. 1870

Jennens & Bettridge papier maché tilt-top table with enchanting Highland scene c. 1850



Fanciful, floral needlework pelmut 14 feet long. c. 1880

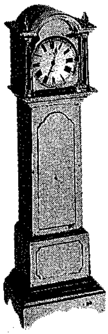
Rococo-style silver-plate oval centerpiece with panel-cut crystal bowl. c. 1840

Splendid, French provincial elm chest of drawers. c. 1880

Beguiling pair of Royal Vienna Porcelain dogs in costume. c. 1855

Elegant Regency-style work table with pleated silk well. c. 1835

Floral painted, papier maché chair inlaid with mother-of-pearl castle. c. 1850

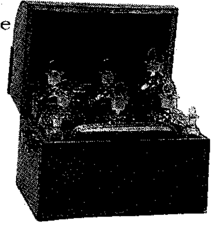


Rare Asprey miniature sterling silver and mahogany tall case clock. c. 1900

Unusual nine-piece, Waterford, heavily cut cyrstal cruet in silver-plate stand. c. 1840

Teapot stand with grisaille c. 1870

Splendid Georgian mahogany decanter box with silver-plate salver. c. 1820



Distinguished upright piano in burl elm, marked "H. Bord, Paris." c. 1860

Fine, Venetian glass wall mirror with unusual blue glass panels. c. 1830

A walking stick. c. 1880

Rare, 17th century, oyster walnut, Dutch lace box. c. 1680

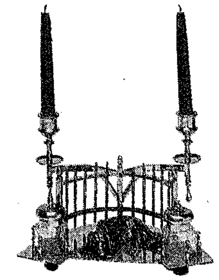
Ornate pair of gold enamelled bracket consoles. c. 1875

Fine, Dutch marquetry, triangular folding games table. c. 1830

Beautifully carved library staircase of Scottish oak. c. 1840

Stylish, mother-of-pearl opera glasses in blue leather case. c. 1875

Charming illuminated double-welled dog inkstand. brass-plated. c. 1850



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told me the truth, we went to Frankie & Johnnie's for steaks. I not only had a new son, I didn't have the gout.

—Sidney Zion

……

I WAS ALWAYS TERRIFIED TO TRY SWEETbreads because I could never figure out exactly what it was. Then, one night at San Domenico, I ordered sweetbreads for the first time and have loved it since. But I still want to know, what's it made of, anyway?

—Tommy Tune

……

MAXIME DE LA FALAISE HAD A DINNER for some very sophisticated Parisians when she lived on 91st Street at Riverside Drive. When we sat down, there were oysters on the table. The Parisians said, "Oh, Maxime, wherever did you get them?" "Oh, darling, there's this wonderful little man around the corner, and the oysters are so cheap," she replied. When she turned her back, oysters were popping into these Cartier handbags. That was the most memorable.

—Kenneth Jay Lane

……

THE CHARLOTTE RUSSE. IT WAS SOLD at the frozen-custard stand on the corner of Fordham Road and the Grand Concourse when I was growing up. Real whipped cream. Moist sponge cake. So good you'd lick the paper clean. There wasn't a delicate way of eating it, and you'd end up with whipped cream on your nose and chin to be scooped up and eaten.

—Avery Corman

……

AT THE WO HOP RESTAURANT. MY FRIENDS threw a small dinner party there a few years ago, and they had custom-made fortune cookies for all of us. I opened mine up and it said, "It was all just a bad dream."

—Traci Lords

……

LAST YEAR, I WAS IN PASTA PRESTO ON the East Side. A gentleman came over to me and started gushing about how wonderful I was, how much he enjoyed my show, and that it would be his extreme pleasure to pay for my dinner. He then added, "John Goodman is pretty good, too." I was so embarrassed—he actually thought I was Roseanne Barr. I didn't know what to do, so I said thanks and let him pay for dinner!

—Rosie O'Donnell

The Food of New York

……

I GAVE A CAVIAR PARTY FOR TEN PEOPLE in 1979. I bought one two-and-a-half-kilo tin of Beluga caviar in Leningrad and carried it back. I served jelly-beet soup with crème fraîche and lined the bowls with lemon. Caviar was the main course. There was also a mimosa salad. Dessert was a champagne sorbet. My guests included Bill Paley, Suzy, Kenneth Lane, Diana Vreeland, Bill Blass, C. Z. Guest, and Nan Kempner.

—Glenn Bernbaum

……

SOME 31 YEARS AGO, I JOINED THE NEW York *Times* from a paper in Nashville, Tennessee, and Gay Talese, who had been quick to befriend me, took me to Gino at 61st and Lexington. He suggested I order the linguine segreto. "It's their secret sauce," he said, "and it's the best thing in the house." It was, and I knew I had arrived in New York. I have been going back ever since.

—David Halberstam

……

THE ODDEST THING THAT EVER HAPpened to me regarding food was at Belmont Park. I used to and still do love the hot dogs there. When I was younger and my metabolism was faster, I would eat five or six of them; I'd run back and forth to the stand in between races. Once, about eight years ago, I was missing a $500 win ticket on a horse that was going to pay about $2,000. I went through all my pockets, my shoes, my socks—I was going crazy. Finally, a friend suggested I go back to the hot-dog stand—figuring that's where I was always hanging out anyway. And sure enough, there it was on the floor, among all the debris.

—Rocco Landesman

……

I *love* APRICOT DANISH. IT'S MY FAVORITE thing. You know the way people feel about chocolate? Well, I'm an apricot-Danish-oholic. Every morning I go to Caffe Bondí on 20th Street. Do you ever watch *Cheers*? Well, I'm like Norm—when I walk in, they get out the apricot Danish. Every once in a while there's a crisis when they don't have them. I'd like to take a six-pack home. *Absolutely.*

—Duane Michals

……

THE GREENMARKET ON 14TH STREET IS AN experience, but even more exciting to me is finding an organic market on 11th Street, Native Farms Organics. It's better than an orgasm—almost.

—Robin Byrd

……

SEA URCHINS! ROSEDALE FISH MARKET. CONtinually memorable!

—Peter Maas

……

WHEN I FIRST WENT TO WORK AS AN assistant district attorney in the Bronx, I ate rice and beans in this restaurant across from the courthouse every day for a month. All of a sudden I realized it was headquarters of the *bolita,* the Spanish numbers game. That's how cherry I was.

—Edward Hayes

……

LUNCH AT CAROLYNE ROEHM'S OR DINNER AT Anne Bass's has to be most memorable. The surroundings blew me away—they live *really* well. I can't remember what I had to eat.

— Marc Jacobs

……

I LOVE FOOD, BUT WHEN I TRY TO RECALL important meals I can never be sure if I had fish or chicken. It's always the other person or people I remember; it's always the circumstances. And so I guess that I would have to say that my most important dining experience in New York took place eleven years ago. It was at the bar of the Warwick Hotel. I had scotch on the rocks. She had a glass of red wine. I also had a handful of dry roasted peanuts. Nothing has ever been the same.

—Ben Cheever

……

MY MOST MEMORABLE NEW YORK food experience was after doing eight days on Rikers for leading a protest march, and fasting in jail: eating fried chicken and potato salad at Sylvia's to break my jail fast.

—Al Sharpton

LAST SUMMER AT A METS GAME—AN EPIPHAnous game—I had a hot dog, spicy south-of-the-border fries, and a large beer. It brought back so many wonderful memories.

—Isaac Mizrahi

……

I WAS EATING AT WALLY'S ON 49TH STREET with my father when all of a sudden,

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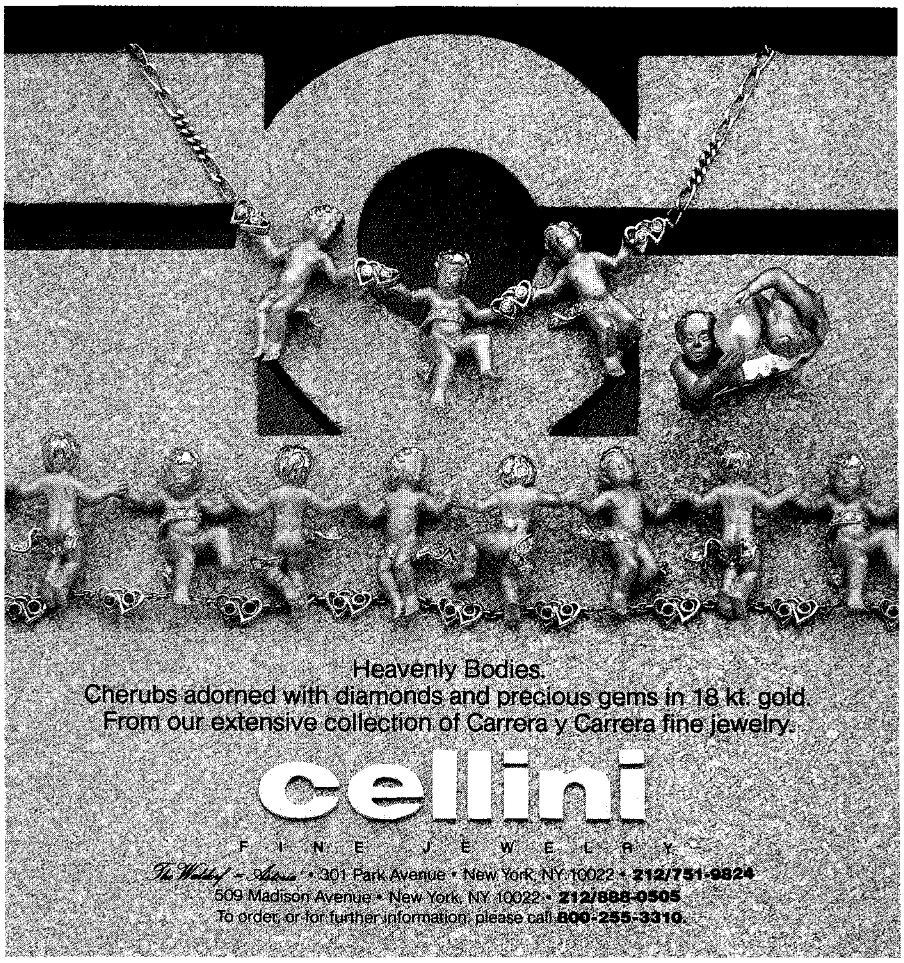
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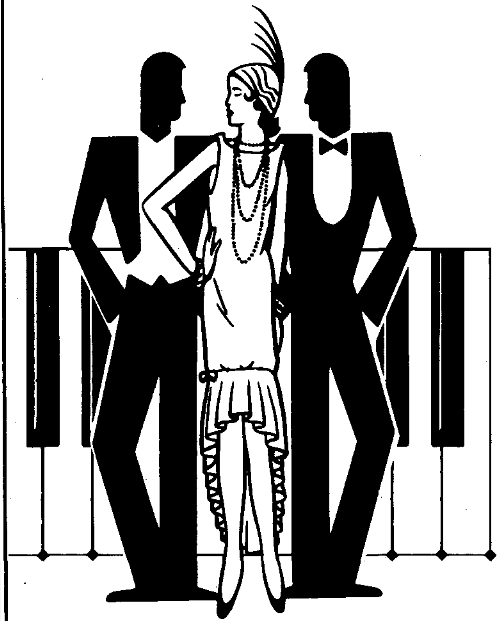
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The Food of New York

Bruce Springsteen walked in and sat next to us and said, "Hey, aren't you the girl from MTV?"

—Martha Quinn

....

IT WAS COLD LAMB CHOPS AT THE PLAZA. The date was November 20, 1991. The appetizer had been smoked salmon. My lamb chops were cold because between the salmon and the lamb chops, the winners of the 1991 National Book Awards were called to the stage. I can recommend the cold lamb chops at the Plaza.

—Norman Rush

....

WHEN I FIRST CAME TO NEW YORK City, and nobody liked my photographs, I used to get real depressed and go to Rumpelmayer's and get a hot-fudge sundae. I'd ask for an extra helping of fudge and sit at the counter and stare at the stuffed animals, and it made me feel very happy.

—Bruce Weber

....

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—Lynn Nesbit

....

JEFF STEINGARTEN PREPARED KOBE BEEF AT his home after coming back from Japan. I've never eaten a more delicious beef meal. It was an exalting experience. It made New York sirloin taste like hamburger.

—Mort Zuckerman

....

IT WAS AT A TYPICAL DOWNTOWN DINNER party two years ago, a birthday fête for photographer Patrick McMullan. I spotted the so-called artist Mark Kostabi, who'd just made some ugly anti-gay comments in *Vanity Fair*. Something had to be done, so I went over to the buffet table,

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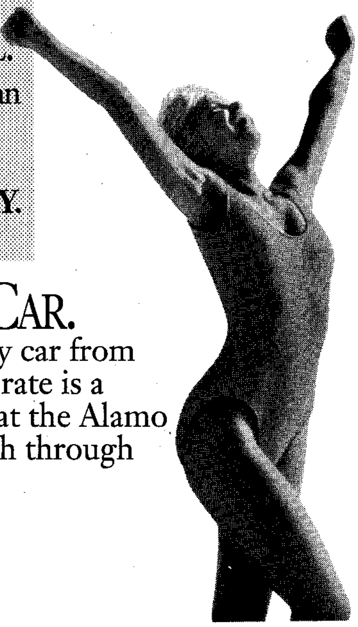

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snatched a huge bowl of butter, marched over to Kostabi's table, and smashed the grade-A goop in his kisser.

—Michelangelo Signorile

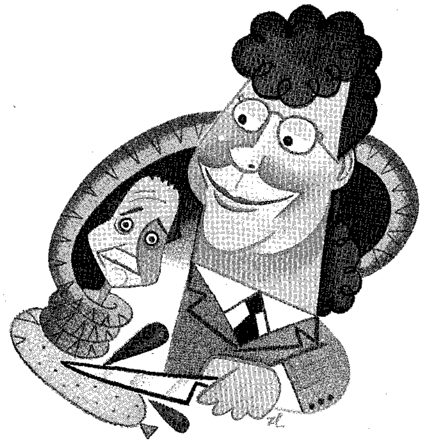
……………

EVEN AFTER 40 YEARS ON THE NEW York "knife and fork circuit," nothing compares to the thrill of looking up from my plate of scrambled eggs and seeing my childhood idol, Eddie Cantor, at the next table. I was seventeen years old, out at Lindy's on Long Island.

—Joe Franklin

……………

PENN AND I WERE GOING TO MAKE AN appearance on *Saturday Night Live.* We wanted to appear to cut a live snake in half and restore it. To do this, we needed something to serve as a section of fake snake, something that, when cut, would look like mutilated flesh. We had tried garden hose; it looked artificial. We had tried dead eels from Chinatown; too tough. The show was impending, and we were worried. I promised to think about the problem over dinner.



I decided on the way home to make Wiener schnitzel. So I stopped into the Esposito Pork Shop on Ninth Avenue, where the veal is a specialty. As Mike Esposito sliced, I asked him, "Got any other neat stuff I haven't tried?"

"Well," he said, "a lot of people like our cheese-and-parsley sausage." I looked into the case. I bought a yard of it, took it home, painted it to match the color of the snake, and stuck squeeze bulbs full of fake blood inside. It made its national television debut, as the midriff of a snake, on *Saturday Night Live* on April 19, 1986.

And the leftovers were great.

—Teller

……………

WHEN I WAS FIVE YEARS OLD, I WENT to the World's Fair. I made my parents take me to all the pavilions; we had food from all around the world. I thought that was the most amazing thing, that you could do that in New York.

—Michael Kors

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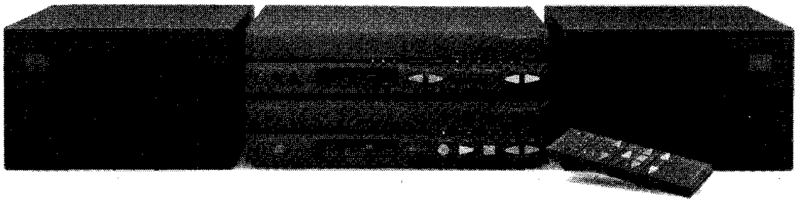

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"An invasion of armies can be resisted, but not an idea whose time has come."

–Victor Hugo

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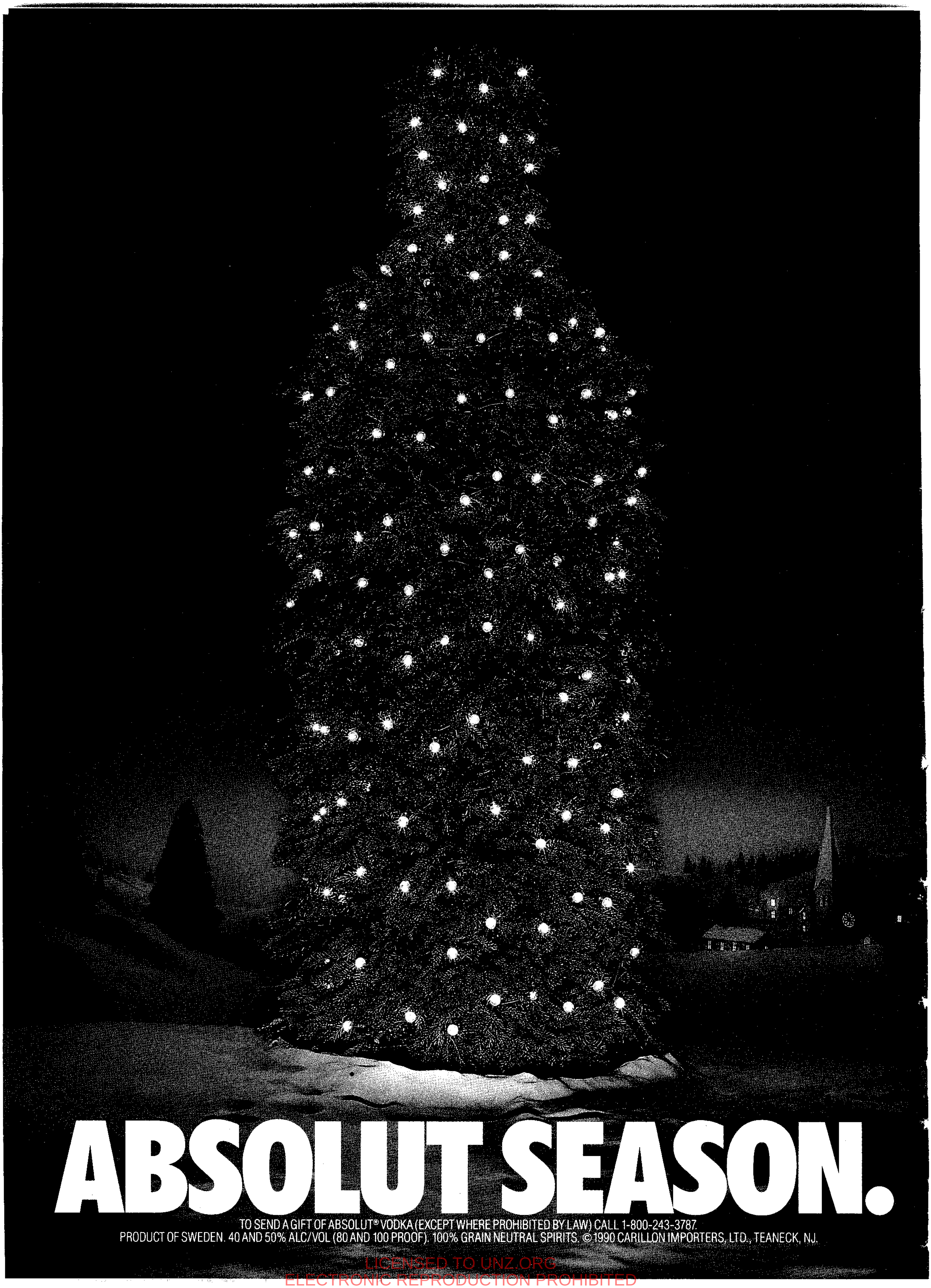

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The FOOD of NEW YORK

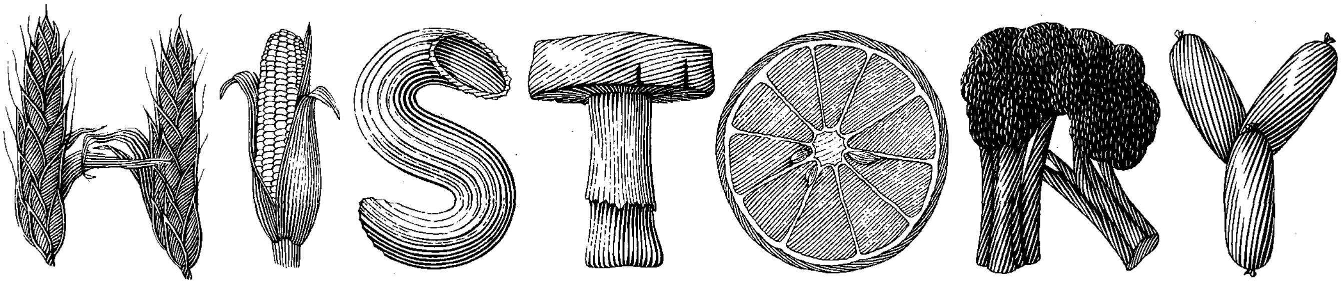
Whatever else has befallen New York over the past quarter-century, the city has become a cornucopia of wonderful food. An astounding and mercurial array of imaginative restaurants, exquisite provisioners, greenmarkets, Korean grocers, and ethnic-food outposts offers New Yorkers variety and sophistication unmatched anywhere, anytime.

In this special issue, New York *celebrates all this glorious food, and the people who think it up, cook it, peddle it, and judge it—and tells you where to find the best of everything.*

Before the feast, turn to page 154 and send a contribution to the organizations that perform the most important task of all: nourishing the many poor and hungry of our town.

Alphabet By Brian Callanan

Oral HISTORY



NO PEOPLE ANYWHERE, ANYTIME, HAVE EVER SEEN ANYTHING LIKE NEW YORK'S AMAZING FOOD SHOW

By Gael Greene

GOOD TIMES, BAD TIMES . . . NOTHING halts or slows the extraordinary trajectory of eating in New York. You don't have to be a card-carrying foodnik to notice that everywhere we sniff and bite, what we eat has become more beautiful, more delicious, fresher, healthier, more authentic. Our chefs are media stars. Our venison and ducks and politically correct chickens are raised on upstate farms. Our herbs and greens are crisp, bitter, wild, endlessly organic, exuberant. If now and then we can't afford rack of lamb, we devour luscious noodles and splurge on old-fashioned desserts, sublime gelati, imported chocolates. We eat fish we didn't know existed a decade ago and a United Nations of grains.

We've become a population of passionate consumers. Fussy mouths, prepping adolescent taste buds just 25 years ago, had to crisscross France and Italy, eager gastronomic pilgrims. Today, the world is here. Never before has there been a city with a feast so varied, so cosmopolitan, so accessible . . . an amazing smorgasbord for penny-pinchers as well as the affluent. Nowhere—certainly not in France, nor anywhere else in America—will you find such a stunning ethnic babble of

Burt Glinn/Magnum

Maxwell's Plum opens: first glass café, hottest mating bar; its Tiffany décor sets trend.

'65

Thank God It's Friday leads to Tuesday's, Wednesday's, and Thursday's.

'66

Sidewalk cafés mushroom.

***Haute* snobbery of the La's and Le's.**

French restaurants proliferate, all in the style of Le Pavillon.

Ladies lunch on poached striped bass.

'67

Ralph Morse/*Life* magazine

Academy of Henri Soulé reigns.

'68

Swendowsky/The Image Bank

Everything en croute; prix fixe lunch $7 at some of the most expensive places

N.Y.C. in the throes of an ice-cream renaissance

Bottled water

Twilight of the gods at Restaurant Associates

'69

Singles bars, platform shoes, bell-bottom pants, major hair—some Bloody Marys even contain vodka.

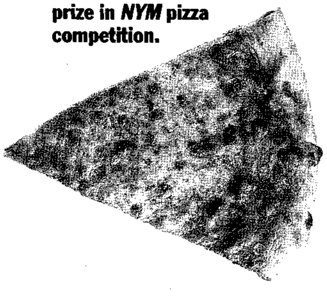
La Grenouille: *WWD* dubs it the Frog Pond; fashion world makes it hot.

McSorley's men-only bar liberated by thirsty feminists

Leonard McCombe/*Life* magazine

'70

Goldberg's pizza wins first prize in *NYM* pizza competition.

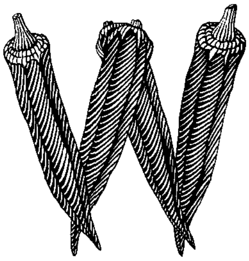


FOOD
of
NEW
YORK

kitchens, such a richness of products delivered by purveyors tracking the harvest season around the globe. Travel, the sensuality explosion, the whole-food movement, consumerism, and health trends have bred the new consumer. Was it possible the world of red velvet banquettes moved so slowly? Now fashion storms in full-blown, a doodle one day, a blizzard the next, quickly, a void with a few scattered crumbs. The velocity of change in New York City is numbing, and even our institutions, serenely frozen in amber, finally tumble. Today it's Maxwell's Plum. Tomorrow it's a discount record shop.

The vendor selling heros from a cart on Sixth Avenue may be Flushing's next restaurant wow. A couple of brothers peddling junior sportswear are about to link fortunes with an ambitious sous-chef. Don't blink.

……



WHAT A WONDROUS, GOLDEN TIME IT WAS, the innocent late sixties. We were budding sensualists, earliest obsessed foodies, our life's course on endless Michelin detours, forever rechanneled by that first early bubbly, buttery, blissfully sauced pilgrimage to La Pyramide, shrine of the late Fernard Point. It was before sun-dried tomatoes and pumpkin tortellini in the dairy case, before 24-hour Korean greengrocers on every corner, before pink peppercorns, and the Cuisinart. We secretly loved iceberg lettuce but bought romaine for company dinners, and disdained the 99-cent specials at the neighborhood spirit shop for a $1.49 Moselle. We worshiped the gastronomic divinity, charting stomach-fixated voyages after the stars of Craig Claiborne, warming our bowls and whisks as instructed by Julia Child, devouring Time-Life's Foods of the World cookbooks and handling our burgers tenderly in the style of James Beard. No one even imagined cholesterol.

The garlic press was the weapon of sophistication. The prix fixe lunch at La Caravelle was $6 and the *amuse-gueule* at the Colony, for half a century the apogee of glamour, was an offering of tired celery and olives. "Lunch in the Colony dining room is like lunch at Forest Lawn except that here the flowers are mostly plastic," I wrote in 1969.

"How Not to Be Humiliated in Snob Restaurants" was an essential primer. Though the legendary master of *haute* hauteur, Le Pavillon proprietor and martinet Henri Soulé, has passed on to the great floating island in the sky, Manhattan's grand Le's and La's mirrored his teachings. The high and mighty got fussed over on red velvet banquettes. The rest of us sat in Siberia and ate humble pie.

There seemed no reason to the Power Table Game. Pets in Status Row at La Côte Basque (where Lynda Bird Robb meekly shed her stylish pants to lunch in a mini-tunic) got numbed by traffic, buffeted by dessert carts, and whipped by flying sables. John Fairchild at *Women's Wear,* arbiter of chic, ruled the Frog Pond, La Grenouille, clubhouse to the Seventh Avenue Mafia, their society molls, wandering royals. Meanwhile, we sat near the kitchen in the Catsup Room eyeing the passing petits fours in vain at a moment when this status cookie was the ultimate lesson in humility, and lunch was cold striped bass or veal embalmed on the fancy silver rolling cart.

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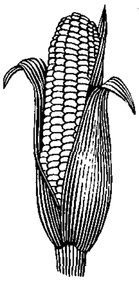


IN 1965, UPPER EAST SIDE SINGLES WERE LURED BY Thank God It's Friday, opened by an adventurous flavor salesman named Alan Stillman, and the first glassed-in café, Maxwell's Plum, stage-set by theater producer Warner LeRoy with its made-for-mating bar and Tiffany-glass ceiling. It was the dawn of feminism, the year of the Pill, a time of bell-bottoms, platform shoes, and hair. The Underground Gourmet (Milton Glaser and Jerome Snyder) charted "great meals for less than $2." Chefs who jumped ship in the early fifties had created exotic Chinese bargain feeding on the Upper West Side. David Keh opened Szechuan Taste on Chatham Square, first of 23 restaurants. The great T. T. Wang at Shun Lee Dynasty was discovering what four stars from Craig Claiborne could mean. And Pearl, backed by investors from *Time* and *Life,* with a clever riff on lemon chicken, made Chinese dining high fashion, a dragon lady with her own inscrutable touch. New Yorkers discovered bottled water and Häagen-Dazs, frozen temptation from the Bronx that pretended to be Scandinavian. The ultimate in elegance was anything corseted in dough. The "21," with its outrageously expensive $4.50 burger, was graying.

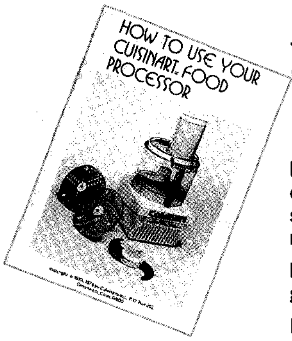
Elaine mothers the lit set.

Oscar Abolafia

Miss Grimble perfects the decadent Grimbletorte.

Alice Waters—the guru of freshness—opens Chez Panisse.

Fancy mustards


HOW TO USE YOUR CUISINART FOOD PROCESSOR

The Cuisinart chops up the town.

Foodies obsessed by equipment at Fred Bridge's shop . . . stuff they will never use.

Balducci's grows and grows.

Le Pavillon dies in October.

McDonald's finally hits the city.

'71

'72

Zabar's expands.

Whole Earth Catalog numbs our palates—tofu, sprouts; concert for Bangladesh at Madison Square Garden

Pearl's makes Chinese dining fashionable.

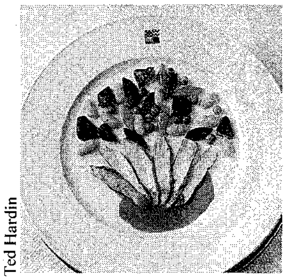
Dan Wynn

Everyone goes to cooking school; here, the late James Beard's class act.

The Young Turks of France (Bocuse and Co.) are discovered doing what Gault Millau will dub "nouvelle cuisine" in October 1973; word is carried back to N.Y.C. by obsessed foodies.

"The Kitchen as Erogenous Zone"—the live-in kitchen becomes a must.

Big plates, tiny portions, food as art


Ted Hardin

Tony May's Italian Fortnight at the Rainbow Room brings visiting chefs from Italy—introduces carpaccio, house-made ravioli, tartufi gelato.

The Colony's last gasp; Capote weeps.

It cost $7,000 in overtime just to change from fall to winter over Sunday at the Four Seasons. Matches, ashtrays, cummerbunds, seat covers. Flowers would be forced to bloom merely to mesh with the rigid timing of the vernal equinox. When Restaurant Associates' stock slipped from a euphoric high to a numbing low, the bean counters moved in. It was the Twilight of the Gods as RA dumped its exuberantly extravagant president Joseph Baum, the creative genius of the fifties and sixties whose ego, taste, showmanship, and capacity to terrorize had set a new style in American restaurants with the Forum of the Twelve Caesars, the brilliant, precocious La Fonda de Sol. Without dubbing it, Baum, chef Albert Stëckli, and their paid guru-muse James Beard had launched what was the ancestor of nouvelle cuisine.

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EARLY SYBARITES AND EMBRYONIC GOURMANDS explored truffle fields abroad, shipping home crates of flavored mustards and vinegars from Fauchon in the early seventies. No one had ever thought of cheesecake as sinfully wicked till Miss Grimble's chocolate Grimbletorte. A band of feminists liberated McSorley's men-only bar. Men cooked. Men shopped. The Whole Foodier Than Thou folk ate tofu and sprouts. Alice Waters planted a garden to feed her flock at Chez Panisse in Berkeley. Carl Sontheimer, looking for something to keep himself busy in retirement, discovered a powerful machine called the Robot Coupe and imported it from France as the Cuisinart. The bloated bellies of starving babies in Biafra haunted our growing appetite for excess. The Concert for Bangladesh was tonic for guilt. There was a five-year waiting list to get into James Beard's cooking classes. Carrot strips became crudités.

McDonald's finally reached Manhattan, and Nixon chopsticked in China. The food-struck took postgraduate courses in stir fry and filled shopping bags with loot from Virginia Lee's Chinatown. We saw the kitchen as an Erogenous Zone, forkplay for working mates. The truly serious carried small silver pepper mills in pocket or purse. General Mills introduced Tuna Helper in 1972.

Bloomingdale's made parties after hours in department stores imperative with a five-course sit-down pheasant dinner for 1,300 on its hundredth birthday. Some of us left town rather than admit to not being invited. Fearing expansion would clean up its clutter, Zabar's spread down Broadway anyway, more cluttered than ever. Balducci's grew and met the challenge with radicchio.

Blue-haired dowagers and Truman Capote wept as the Colony gasped its last. Determined not to die on his feet, a slave to the kitchen in Lyon, Paul Bocuse recruited his chums from teething days at Chez Point to form La Bande de Cuisine, a marketing arm for themselves and their products. They were up to something, these Young Turks, as Raymond Sokolov dubbed them in the paper of record. "*La cuisine du marché,*"—cooking of the market—was Bocuse's banner. I was actually eating—the Troisgros brothers' cooked-on-one-side for three-and-a-half-seconds salmon in sorrel sauce—when Gault and Millau gave it a name: Nouvelle Cuisine. "Nobody Knows the Truffles I've Seen," I wrote. The life of the fussy mouth would never be the same.

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WE WERE COOKING MU-SHU PORK AND *poulet au vinaigre* and making our own chocolate truffles. The seventies were the moment for spinach salad, the Bloody Mary brunch, Cesar Chavez and the boycott, cornichons, Ralph Nader, raspberry vinegar, a rainbow of peppercorns, and goat cheese—grilled, sautéed, crumbed, au naturel, even ice cream. The whiskey sour was endangered. We drank kir. The Shun Lee folks opened Hunam, where we choked and sneezed on the incendiary peppers and prepped for Thai, Cajun, and Tex-Mex to come. Like Craig Claiborne, we'd fallen in love with the sensuality of heat. We discovered frozen yogurt and *la salade folle*—foie gras and haricots verts. We would never take an ordinary string bean seriously again. Olive oil was French, and walnut oil or hazelnut was rare, more expensive, i.e., better. Without Soulé, Le Pavillon had lost its soul; its sole was well, but death became official in October of '72, with not even a small brass plaque in the Woman's Bank to commemorate the mythic *quenelle des brochets*.

Charity dinners became a gift from the IRS, and a sold-out crowd flocked to the first March of Dimes Gourmet Gala in 1976 to watch Joel Grey, Rusty Staub, and Pauline Trigère cook in the Waldorf ballroom. The Riese brothers gobbled up food chains, signing up hot midtown corners, preferably for 99

The film *La Grand Bouffe* probably wasn't meant to make us hungry, but did.

The Memory Shop

Eli Zabar crosses town to open E.A.T., catering with chutzpah to our most expensive hungers.

"Nobody Knows the Truffles I've Seen," in November 22 issue of *NYM*, parallels Michelin odysseys of N.Y.C. food-lovers . . . who bring their new-found cravings home.

SHERRY VINEGAR
HEINZ
DISTILLED WHITE VINEGAR

Kari Haavisto

100 new vinegars discovered

Dan Wynn

The Quilted Giraffe apprentices in New Paltz.

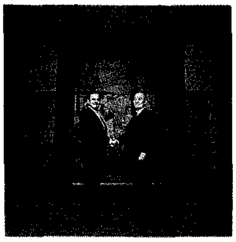
Cuisine minceur hits New York.

In November, Craig Claiborne and Pierre Franey's $4,000 dinner in France delights, shocks, disgusts.

'73

Chinese kitchens heat up—Szechuan (as it was then spelled) leads to Hunam (as it was misspelled).

To hype his own Beaujolais, Paul Bocuse storms N.Y.C. with pigs' bladders at the Four Seasons.



Paul Kovi and Tom Margittai buy the Four Seasons and the ill-fated Forum of the Twelve Caesars.

'74

Lenôtre opens; ultimately flops.

Le Cirque opens in March; Sirio brings fresh porcini from Italy in his briefcase.

Fairway opens.

'75

Frank Valenza's Palace opens with a $50 prix fixe, claiming to be the most expensive restaurant in town; Michel Fitoussi saves the day when Claude Baills exits.

The Bar Room opens at the Four Seasons with a separate menu; Japanese women in the kitchen make tiniest canapés; power lunch soon to be born.

Dan Wynn

Café des Artistes resuscitated by George Lang

War between Elaine's and Nicola's—"It's not nice to fool Mother Kaufman."

years. Tony May (later to lift the town's Italian restaurants out of a sea of red by their drooping socks) staged an Italian Fortnight at the Rainbow Room and for two weeks there was great regional *cucina* in our town—the first carpaccio, homemade ravioli, chocolate tartufo.

Bocuse flew in like a movie star, trucking pigs' bladders for a dinner at the Four Seasons to promote his Beaujolais. New York's bumptious wine and food societies greeted him like a deity. France's foie gras–mongers knew who buttered their bread and popped into town at the drop of a truffle. The celebrated candy man Gaston Lenôtre opened around the corner from Bloomingdale's, proposing to cater, and retreated not long after. We'd never confuse sherbet with sorbet again. Bill Zeckendorf Jr. offered bargain rent to the last chef and maître d' of the Colony to do a restaurant at his newly revamped Mayfair Regent, and Le Cirque was born.

Asked where to buy a sausage casings by a gourmaniacal Lutèce fan just returned from France and tasting Taillevent's *cervelas des fruits de mer*, André Soltner surprised her a week later with his own seafood sausage, first in a caboodle to come. We threw out our percolators and discovered the Chemex.

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HOW THEY ATE IN POMPEII BEFORE THE LAVA Flowed" introduced the most expensive restaurant in the world to New York in 1975. "Morally," I wrote, "the Palace is an outrage. If only it were disaster . . . if only my mouth were not so numbed with joy." Frank Valenza, a practiced carny hand who had been begging to "let us seduce you" with Bloody Mary soup and lemon melting moments at his Proof of the Pudding, now brought us Claude Baills, fitful Wunderkind, who started making gazpacho from scratch at eight-thirty one night for a restaurant critic, then exited in a snit, leaving us to giggle over caviar-flecked oysters, soft-shell crabs in caviar butter, pasta in a double-truffle bath, petits fours on a wheelbarrow crafted in sugar.

But that seemed small-time decadence when Craig Clairborne and Pierre Franey sat down to dinner at Chez Denis in Paris, a prize offered by American Express during a Channel 13 auction. Headlined on the front page of the *Times*, the $4,000 dinner was trounced as a scandalous act by the Vatican. Oh, how we wished we'd thought of it first.

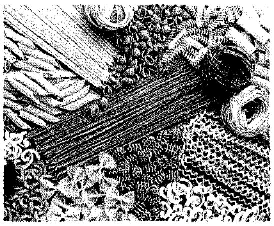
Perhaps Paul Kovi and Tom Margittai were born to save the Four Seasons. They opened the Bar Room in 1975, with its own discounted grill menu and itsy doodads (crafted by the small hands of Japanese women), for expense-account munchers to nibble with their white wine. In no time, the Bar Room (now the Grill) had its pride of regulars, claiming every table, who called not to reserve but only if they couldn't come: the Power Lunch. New York was discovering California wine, loving Zinfandel. Now, at Gerald Asher's urging, the great California wine-makers flew in for the Four Seasons' first Barrel Tasting. Soon, Chardonnays and Cabernets from what Anthony Dias-Blue called "the auteur school of wine-makers" would be whipsawing the French by winning much-publicized wine tastings.

Mother Kaufman, keeper of the town's longest-running celebliterary salon, chafed as Elaine's loyalists sneaked off to eat linguini at Nicola's in 1975. It was just a beginning of the begats, from Parma and Elio's, then Petaluma, on into the next generation—Vico, Sette Mezzo, Vico Uptown, Lusardi's, Due, Triangolo, Luke's, Primola, Girasole, Campagnola, Azzurro, Brio, uptown's Little Italy.

On his own in the Restaurant Associates rejiggering, George Lang invented a new profession. As restaurant consultant, he put his stamp on 400 hotels and restaurants from Manila to Thessalonica. But dusting the cobwebs from Café des Artistes was his gift to the city. And Warner LeRoy gave us Christmas year-round in Central Park, restoring the crumbled Tavern on the Green after his own phantasmagorical vision.

Purist sensibilities were abused. Great food and throbbing disco? Still, it made sense when Regine's opened in spring of 1976 with Michel Guérard coaching the kitchen. We could eat Michel's egg and egg in an eggshell, caviar and scrambled, then dance it off till 4 A.M. And wasn't it ecumenical of Regine to put two American acolytes to work: Larry Forgione, fresh from the CIA, and Patrick Clark, just out of N.Y.C. Technical College.

Nouvelle cuisine was wildly contagious. Soon, we were caught in a quicksand of purées. Plates got bigger; portions got smaller. What was raw got cooked, what had been cooked was


Michael Keller/Stock Market

Pasta gets big: homemade pasta, first Pasta & Cheese shop.

First Four Seasons Barrel Tasting

Iceberg lettuce becomes romaine, then arugula, radicchio, mâche, mesclun, mizuma, edible flowers—a ten-year evolution.

Kari Haavisto

Michel Fitoussi at the Palace does blown-sugar green apple; his vegetable sticks lashed together with a scallion tie are imitated everywhere.

Kari Haavisto

David's Chocolate Chunk Cookie introduced in June, to be copied everywhere.

The Concord arrives.

Bridgemarket gathers its champions.

Teuscher truffles inflame chocoholics.

Les Jörgensen

New Yorkers fall for sushi.

'76

Rebirth of Columbus Avenue

Regine's opens in May, with Michel Guérard's food, disco dancing—and Patrick Clark and Larry Forgione apprenticing in the kitchen.

French chefs in N.Y.C. discover pasta—anything can be stuffed in ravioli.

Esto

Windows on the World brings hope to city in recession.

Macy's Cellar arrives.

The first greenmarket opens.

'77

River Café opens after fourteen-year struggle.

Louis Psihoyos/Matrix

Dean & DeLuca bows on *Prince Street*.

'78

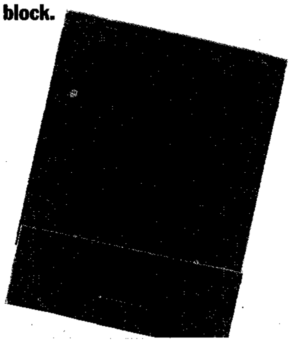
The great master cooks—Uncle Lu, Uncle Tai, Chef T. T. Wang—make Chinese food the best it has ever been, perhaps the best it ever will be. Hunam. Shun Lee Dynasty.

A rash of sun-dried tomatoes

Everyone takes wine courses, buys futures—grape nuts obsessed.

'79

***NYM* discovers a tiny luncheonette in Harlem, and Sylvia begins her push to take over most of the block.**



now raw. Marina de Brantes opened Coup de Fusil (JoJo now).

Windows on the World, Joe Baum's magnum opus atop the much-hated twin peaks of the World Trade Center, had the city looking up in the recessionary spring of 1976. The Green Market opened, and Macy's Cellar. Later, Dean & DeLuca, the market as art gallery, opened on Prince. The corner superette was bought by Koreans, everywhere, even on Park Avenue. Then came Fairway, Flying Foods, herbs all year round. And salad bars. Iceberg survived, but now we endured a rash of radicchio (and soon we would be crunching odd grasses, weeds, thistles, flowers). What counted at Le Cirque was the scene, the hand-kissing, Sirio knowing one big cheese from another. Then came pasta primavera. And pasta everywhere. Pasta & Cheese delivered fresh-packaged pasta to go. New York's French chefs flipped over pasta—anything could be stuffed into a ravioli—goat cheese, ratatouille, garlic purée.

The gentrification of Columbus Avenue was relentless. Michael Weinstein wasn't a restaurateur till he opened the Museum Cafe, and few critics appreciated his pop menus, but with success at Saloon and Ernie's (and later America), Ark went public. The Silver Palate, scrunched into a closet-size storefront, catering by Sheila Lukins and Julee Russo, grew into a factory stewing relishes and vinegars and then an all-time-best-seller cookbook.

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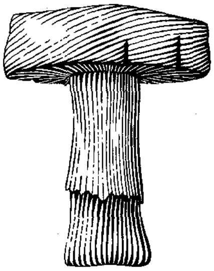

THE YEAR 1977 BROUGHT AN MSG SCARE. AND no wonder. With three master chefs in residence here, Chinese food had never been more beautiful or creative. T. T. Wang orchestrated supernal hot-and-sour soup and searing cold appetizers at Shun Lee Palace; Uncle Lu dynamited heads off at Hunam. In David Keh's bizarrely blue outpost, Uncle Tai perfected a version of voluptuous orange beef that became the signature of his second, Chef Ho, when Ho moved on to Fortune Garden. A mom-and-pop act with big ambition, Grace and Ming cleaned up with dim sum on the Bowery, then moved uptown (and later to Bridgehampton). David Keh opened Chung Kuo Yuan in the space that had been Longchamps on Third Avenue till someone pointed out the name had 28 strokes, an ill-fated number. He changed the logo to David K's and the place took off, the costliest Chinese fare yet.

In the late seventies, New Yorkers who thought tuna only came only in cans discovered sushi. Between passionate feasts, millions went on the Scarsdale Diet. Soon it was a book, and it found new life on the best-seller list when its author lost his. (He should have changed the sheets, outraged women said.)

After fourteen years bumping heads with the city's bureaucracy, Buzzy O'Keefe opened the River Café—a waterfront victory, lashed to a barge, with its endlessly romantic eye on the Manhattan skyline. He gave his chef, Larry Forgione, free range to buy only the best. To Forgione, that meant buying American. Free range was also a chicken, free at last on the menu in early 1980. Downtown discovered Harlem and breakfast at Sylvia's, and the tiny luncheonette began swallowing adjacent storefronts on Lenox Avenue.

Anyone who didn't jog signed up for aerobic dancing. Some took fitness seriously. The rest of us just worked out religiously so we could have another of David's Chocolate Chunk Cookies. Winos went academic. Windows on the World began its famous wine classes. Everyday wine lovers stashed wines in country-home cellars and air-conditioned the broom closet. Die-hard traditionalists in the La-Di-Da's still warmed and sauced and carved tableside, but nouvellistes arranged plates in the kitchen and sent them out in shiny silver bells—inspiring cloche-lifting choreography to oohs and ahhs from the bedazzled.

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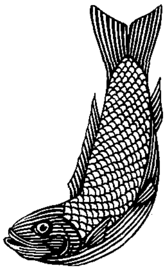


JET-SETTING CHEFS WITH THEIR MOVIE-star claques had given new cachet to their profession. Now if your heir dropped out of Harvard to open a restaurant, you didn't commit suicide. Unlike Bocuse's merry pranksters, the new American chefs were former marine biologists, lawyers, marine architects. Claude Baills walked out in yet another snit, leaving his money men, Stephen Spector and Peter Josten, to the untried sous-chef, Masataka Kobayasha, whose dazzling still lifes set off sensual shock.

The Pritskers and Wines had been seduced by Julia. Dodin-Bouffant and the Quilted Giraffe were the fruit of their passionate ambitions. Barry Wine's borrow of Maison Lafitte's beggar's purse—caviar in a crêpe tied with a chive string—launched a thousand clones. Nouvelle cuisine, supposedly

Nouvelle cuisine bites N.Y.C.

Le Plaisir opens. Dodin-Bouffant. The Quilted Giraffe in a Greek coffee shop on Second Avenue.

Glade Bilby

Paul Prudhomme's blackened redfish leads to blackened everything. Gumbo, gumbo everywhere.

Citymeals-on-Wheels founded to feed homebound elderly.

Dino De Laurentiis gets into the food business (but not for long) with DDL Foodshow.

American Bounty Restaurant opens at CIA.

CAVIAR
Ministry of Fisheries of the USSR
113 g (4oz)
net wt
Produced and packed in the USSR for export

Kari Haavisto

Caviar wars between Macy's and Zabar's—people line up the day before New Year's to buy the delicacy at rock-bottom prices.

Olive oil must be virginal.

'80

'81

'82

'83

Chanterelle, Greene Street, Raoul's lure uptowners to SoHo.

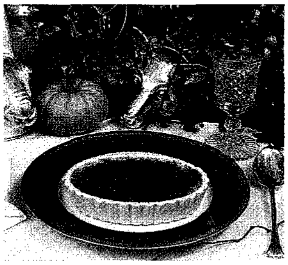
James Salzano

The Odeon opens in bleakest TriBeCa.

First free-range chicken on menu at River Café

Joanna, the first grand café, opens, designed by Sam Lopata—great people-watching.

Kari Haavisto



Elizabeth Heyert

Le Cirque's crème brûlée crackles.

The Polo—Roger Vergé influences the way we eat.

Café Seiyoken, Sam Lopata's *Madame Butterfly* setting for American-Japanese cooking and a sushi bar, opens as Japanese fashion mesmerizes the avant-garde.

The power breakfast at the Regency

Disneyesque feeding at South Street Seaport.

We are drowning in beurre blanc.

Il Cantinori opens with Pino Luongo at the door and truly authentic Tuscan food, becomes art-world hangout.

healthy and light, banned flour, only to replace it with butter.

In late '79, SoHo beckoned. Raoul, Chanterelle, Jazz with dinner at Greene Street. And TriBeCa; J. S. Vandam, Capsouto Frères and Odeon, late-night see-and-be-seen with Patrick Clark at the range. A little later, LeZinc. By the early eighties, restaurants were theater. Design ruled. And it had to be noisy. "Noise creates energy." Joanna was a zoo, a lazy, late-night brasserie where polyester lemminged after glitter, the first short-lived smash in the precarious Photo District. Sam Lopata's Art Deco Japanese-Continental Café Seiyoken ("Everyone was wearing Japanese fashion . . . everyone in black") flared briefly too. La Colonna minted money, exited anyway.

Sirio resurrected crème brûlée after a crema catalana he'd fallen for in Spain. Soon, like the tirami su at Castellano, it was done to death. Caviar wars between Zabar's and Macy's had fans waiting it out till New Year's Eve afternoon and lined up around the block. Bloomingdale's gave Michel Guérard a kitchen for his Comptoir Gourmand in winter of 1983. There, Guérard's right hand, Didier Oudill, worked alongside Alfred Portale and Troisgros scion Michel, creating classic charcuterie, while the store offered 100,000-year-old pre-pollution ice from the North Pole at $7 a pound.

Affluent gourmands would buy anything, one another's conglomerates especially. To keep up with merger play, one had to check out the Power Breakfast scene at The Regency. At Il Cantinori, an artists' hangout, Pino Luongo prepped for moguldom. Olive oil had to be Italian—specifically, virginal.

Jonathan Waxman landed on East 79th Street in the first wave of immigration from California. With Melvyn Master, he opened Jams, calculatedly plain and cool. At a moment when sauce was king, he wanted to throw a perfect piece of fish on a plate. "Let great ingredients speak for themselves," he said, setting off a mass infanticide of vegetables. As the Gotham Bar and Grill was foundering, too hot too soon, Waxman scouted out Alfred Portale, a cook under Jacques Maximin at Tucano in Club A. In months, Portale was seeing stars, the height of his seafood salad soon rivaled only by the height of his pay.

The *Official Foodie Handbook* (motto: "Be Modern, Worship Food"), defining a foodie as "*all* palate, with a vestigial person attached," was almost as funny as foodism itself. Mesquite blackened the skies. Paul Prudhomme blackened the redfish. Imitators blackened everything. (Black linguine came later and didn't last as long.) Cilantro ran amok. Upstate ducks were benignly tortured with light and music to fatten their livers and give the world American foie gras. In its first class move since the Twilight of the Gods, Restaurant Associates created The Sea Grill and the American Festival Cafe to spark a rebirth at Rockefeller Center. Our own Disneyesque world, the South Street Seaport, settled a whiff away from the Fulton Fish Market, giving Wall Street's uni-suited briefcase-toting striplings a courtyard to network in. Money had a pleasant hard-edged sensuality.

The
FOOD
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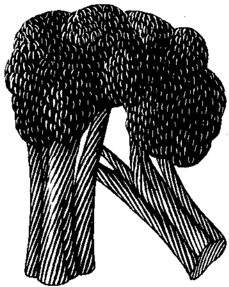

RESTAURANT MADNESS HAD NEW YORK IN A frenzy. "Never before have so many people spent so much money on eating out . . . and *everybody* is talking abut food," Patricia Morrisroe wrote in *New York* in November 26, 1984. The line to get into Mezzaluna stretched down Third Avenue. Society darlings threw their Fendi minks into the cellar and sipped Bellinis, pretending it was *amusant* to wait 45 minutes for a postage-stamp table and an ounce of carpaccio. In the past, it had been dessert before sex; now dessert *was* sex. Everyone sipped so much white wine there was a crisis. Clever marketeers invented white Zinfandel. I blush to think of it.

The great American dream was to become a restaurateur: Dentists, real-estate developers, garmentos, customer-shirt salesmen, why not? El Internacional, Prima Donna, Juanita's, Ecco, Saint Jean des Prés, Coastal. Affluent baby-boomers ate out four nights a week, crazed nomadic neophiliacs. Some fly-by-night hosts made a mint before the ficklettes moved on. Some blinked and it was *finito*. Hushed eating in a temple gave way to grazing in a raucous gym.

America-firstism was in the air. Homey American desserts—cobblers, brown Betty, shortcake—were revisited at Forgione's An American Place. The American Bounty Restaurant opened at the CIA. Memphis, Cajun, Cincinnati, Texarkana, homemade

Ted Hardin

Jonathan Waxman and Jams bring us California cuisine in January—baby vegetables soon to be a universal infanticide.

Chinatown moves into Little Italy; the Hong Kong–ization of Chinatown.

Ted Hardin

Sam Lopata at his hottest

Arizona 206 opens in the fall—Bronx boy cooks southwestern, N.Y.C. looks west.

Grace's Marketplace opens.

Animal-rights activists politicize eating veal.

Kari Haavisto

Jean-Georges Vongerichten at Lafayette—infused oils and other alchemy

'84

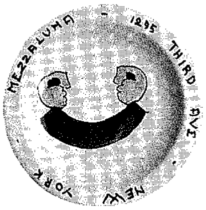
Hard Rock Cafe

Cilantro runs amok.

Rockefeller Center restaurants spark a renaissance.

Pizza, couturier pizza—from an Austrian whiz kid in L.A. named Wolfgang Puck

Les Jörgensen



Ted Hardin

Mezzaluna starts craze for Bellinis, small pizzas, carpaccio in every form; leads to Mezzogiorno, Ciaobella, etc.

Arcadia opens.

'85

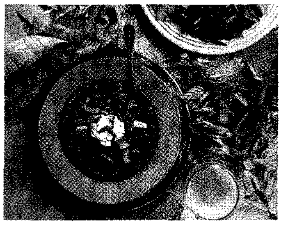
Restaurant madness . . . grazing . . . dentists, garmentos, builders—everyone wants to open a restaurant.

American foie gras

David Bouley at Montrachet—upscale dining in TriBeCa

Batons opens, more infiltration from the school of Puck; corn is reborn; nearly raw seared tuna soon to be seen everywhere.

Mobster Paul Castellano is shot at Sparks in December.


Dennis Gottlieb

Tex-Mex explodes.

'86

Equitable gives Gilbert and Maguy Le Coze a sweet deal to open Le Bernardin in January; raw fish, halibut find a new reason for being.

Palio opens in April, with its extraordinary mural and upscale Italian food.

Caffe Roma couldn't be hotter but quickly burns out.

Bistros everywhere

The
FOOD
of
NEW
YORK

catsup. . . . Anne Rosenzweig and Ken Aretsky opened Arcadia. Even David Keh got bitten, banishing his militant Chinese waiters to launch Safari Grill (Chicago chef, Pacific-rim flavors) and Cafe Marimba. An Austrian-born, French-trained Californian was changing the way we ate. Wolfgang Puck's couturier pizza wheeled into town. Batons in 1985, with Richard Krause (from Puck's Chinois on Main), bought a blizzard of cornmeal and spawned a sea of farm-raised catfish.

At Arizona 206, Bronx-born Brendan Walsh gave us a fantasy version of Southwest cookery that was more splendid than anything authentic. The Balducci family splintered, Grace moving uptown. The Riese brothers were stuffing fast-food mini-malls in all their prime-time corners. Equitable chose a tacky Westside turf for its new headquarters and gave it cachet with Le Bernardin (the price of halibut was about to soar) and, right next door, Tony May's Palio, with its flaming Chia mural, and the sophisticated *cucina* of chef Andrea Hellrigl.

But evil forces gathered. Animal activists, Jane Brody (with the disease of the week in her *Times* column), cholesterol. Mobster Castellano was eighty-sixed outside Sparks. Though speedsters on wheels would deliver anywhere, the proliferation of Chinese canteens bred mediocrity. Old Shanghai and Sichuan haunts vanished in the Hong Kong–ization of Chinatown as it moved into Little Italy, revising the calligraphy even on Mulberry Street.

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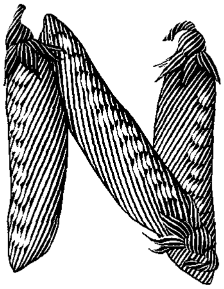


NOW IT HAD TO BE BISTRO. BORED WITH THE insults of nouvelle cuisine gone berserk, at home in the untied, laid-back cafés and trattorias, shaken by the '87 crash, downtown heated up. Provence, Barocco, Arquà. The potato was prime. We worked one on one with our trainers, vacationed in spas, discovered AA, put the *8 Week Cholesterol Cure* on the best-seller list, and caused a run on oat bran. Fruits and vegetables had designer labels. America discovered the microwave. Serious cooks used it to thaw bones and stocks until Barbara Kafka's *Microwave Gourmet* (1987) insisted they nuke risotto. And perfectionist Joe Baum made the old Rainbow Room look Art Deco again, spiffier than the first time around.

The new old "21" had plastic surgery and (as sometimes happens) emerged with a frozen smile. Bouley opened a French country inn downtown in the butter-and-eggs corner of TriBeCa. Customers requesting "sauce on the side" led Jean-Georges Vongerichten to abandon cream and long-simmered stocks. Infused oils became the rage. Charles Palmer got Aureole open at last with architectural desserts that would make Howard Roark proud. The trio at Park Bistro carved out an empire on lower Park Avenue, opening Les Halles, bistro and butcher shop. Was red meat in again? Pork, touting itself as "the other white meat," enjoyed an amazing renaissance. The last Automat shuttered. The Four Seasons had pioneered Spa Cuisine in '85. Now healthy outposts—Luma, Nosmo King, Saturnia—thrived. For a princely fee, Ed Koch boasted that Ultra Slim-Fast had made him slim.

The rising stars of American cooking got all the press, and aging French monuments struggled against fustiness, but Italian feederies just kept on spawning—from the ultimate in truffly opulence, San Domenico, to that celebration of mothers' cooking Le Madri. The Sindonis and their cousins, the Lattanzis, blossomed everywhere, when necessary going kosher. Food-world seers charted East meets West, dubbing it Pacific-rim cooking. And it wasn't necessary to be a couch potato to love carry-out. Carmine's family-style platters were cheap. Waiting in line, you could fall in love. Nightlife's Peter Pan, Brian McNally, tripped up. Perhaps 150 Wooster was too hot. Instead of fifteen minutes, fate gave it five. Restaurants always come and go, but now shocking losses mounted. You could book a table for lunch at Le Bernardin, even dinner at Lutèce, without calling more than a few hours ahead.

Le Bar Bat and Planet Hollywood brought traffic to 57th Street. The success of dining with jazz and dancing upstairs at Rex and Tatou provoked a virus of supper clubs. With vacant space up for grabs, successful restaurateurs scouted daily with plans to diversify simmering. A glut of hotels, blueprinted before recession gloom, compete with vanity feeding—the brilliant Swiss creator Gray Kunz at the St. Regis's Lespinasse and talented Christian Delouvrier at Les Célébrités and Botanica in the Essex House.

Our town's irrepressible cockeyed optimists are inking new restaurant deals at this very moment. Just a few months ago, a doom-seer for a local daily wrote "The Day the Eating Stopped." *Bon appétit.* He's just gone out to lunch. ■

The new old "21"

Ted Hardin

Downtown heats up—Provence, Barocco.

Mesquite mania

Kari Haavisto

Oat-bran plague

Optifast, Ultra Slim-Fast boom

150 Wooster too hot not to burn out

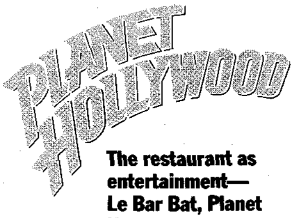
Ted Hardin

Ballet world finds a hangout—Punsch—and abandons it.

Downscaling—Prix Fixe feeds gourmands for $21.

Les Halles opens in November; meat makes a comeback; pork is kicking again as "the new white meat."

"Health" restaurants proliferate.



The restaurant as entertainment—Le Bar Bat, Planet Hollywood

Supper clubs multiply like gerbils.

'87 '88 '89 '90 '91

David Bouley goes off on his own.

Melrose, China Grill . . . more California wanderers

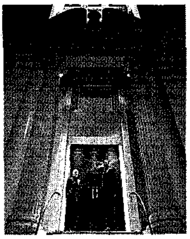
Cholesterol terrifies; *The 8-Week Cholesterol Cure* on best-seller list; chefs change the way they cook—some of them, some of the time; red meat, butter, eggs, and cream become villains.

Zarela at Cafe Marimba

While struggling to open his own Aureole, Charles Palmer helps launch Periyali.

In December, Joe Baum and company make the Rainbow complex shine.

Philippe Starck does the Royalton; lobby lizards move in.



Andrew Garn

Park Bistro opens in January.

Casual Italian proliferates; Sette-Mezzo charms the Masters of the Universe.

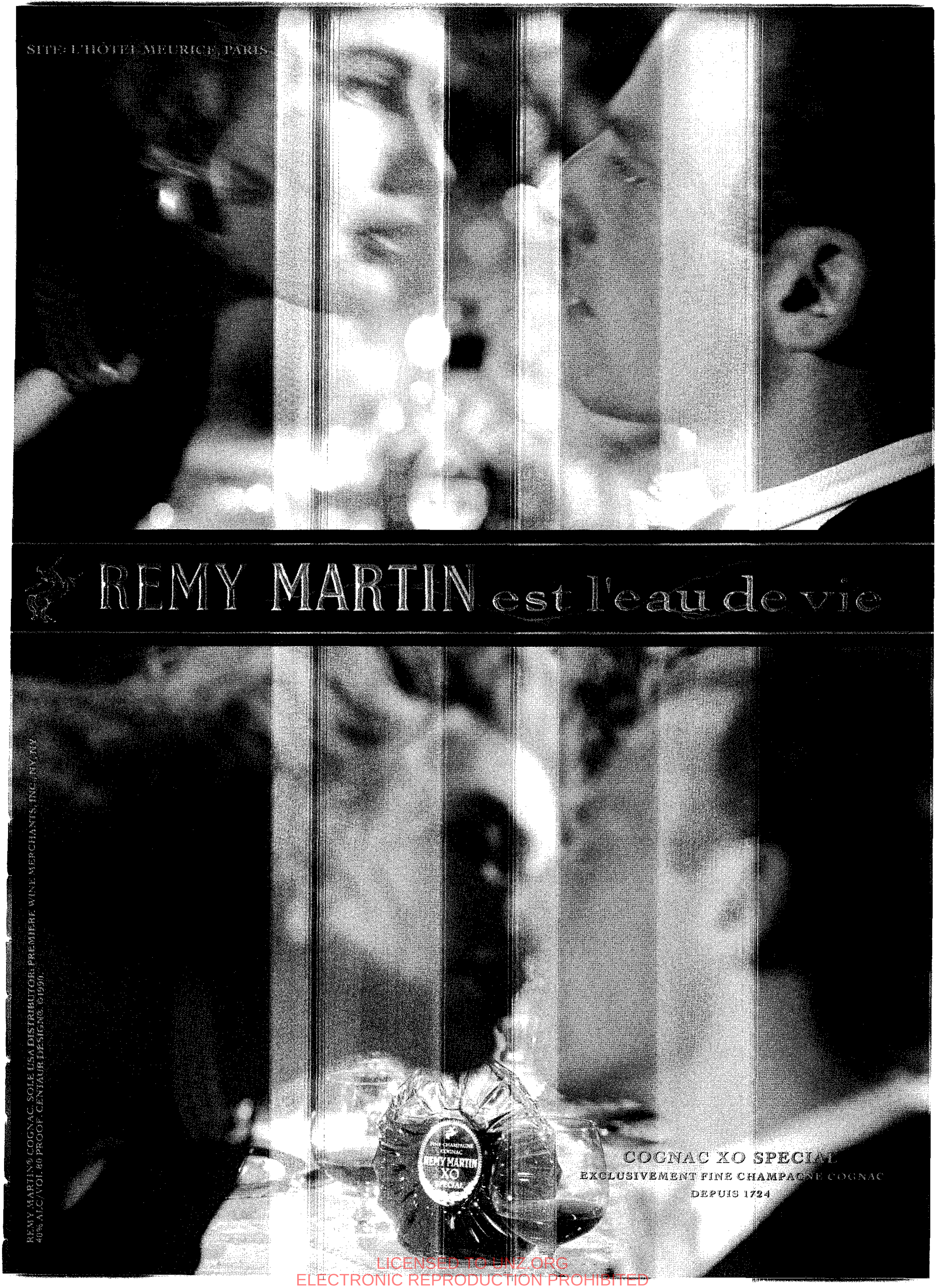
Pino Luongo and rotating mothers open Le Madri in May.

Bankruptcies make cheap leases a temptation for established restaurateurs to spawn.

Mark Stern

Ed Debevic's fifties-luncheonette concept braves N.Y.C., soon to file for Chapter 11.

Do you have to be Italian to make it on the Upper East Side?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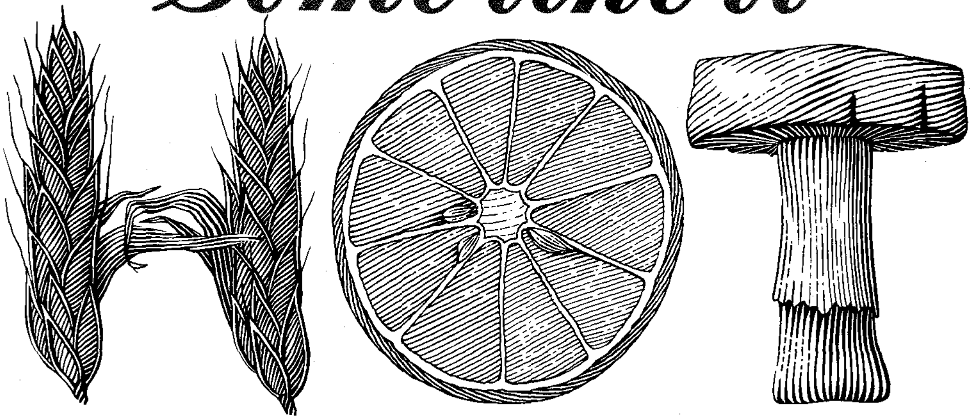
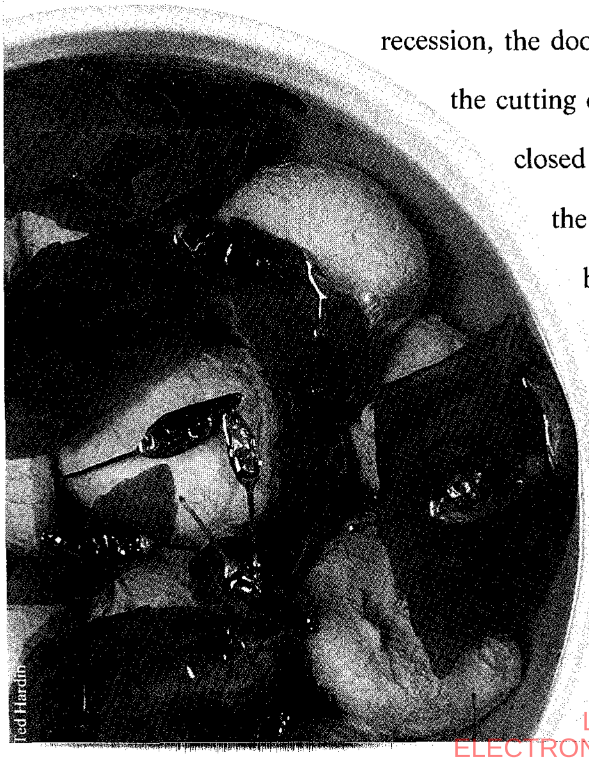


WE ARE WHAT WE EAT: THE TEN RESTAURANTS OF THIS VERY MOMENT

By Richard David Story

IT'S MUSICAL CHAIRS OUT THERE. METRO CC, ZIP CITY BREWERY, RICHARD PICASSO'S Café, Les Célébrités in the Essex House. New York's restaurant scene is in constant motion. From one minute to the next, who knows where to go? What to eat? The recession, the doomsayers would have us believe, has dulled the cutting edge. And yet . . . more places opened than closed this year, and from the look of the crowds at the most popular spots, you'd never believe that business wasn't booming everywhere.

The ten restaurants that follow are not just the best or most talked-about. They capture a certain spirit of the times, reflecting the way we live now. The



PINO LUONGO AT COCO PAZZO (RIGHT); HIS MOZZARELLA ANTIPASTO (LEFT).

Ted Hardin

PHOTOGRAPH BY HARRY BENSON

"I DON'T LIKE THINGS TO BE TOO FORMAL AND ORDERLY," SAYS PINO LUONGO. "I WANTED THE EXPERIENCE OF SHARING AND OF FAMILY."

choices don't reflect every cuisine and every neighborhood, but even that says something about the moment. And for the first time in a long time, Brian McNally didn't even make the scene.

....

Coco Pazzo

FIRST, THE BUSY SIGNAL. You press redial. Again, busy. And again and again. Just about the time you're ready to reach for the *Zagat,* a friendly but harried voice answers, "Coco Pazzo. Will you please hold?" Ever since Pino Luongo's East 74th Street restaurant opened last November, it's been one tough ticket. Don Johnson and Melanie Griffith ate there almost every other night while she was filming *Close to Eden* for Sidney Lumet, and regulars include the likes of record executives David Geffen and Bob Krasnow, and actor Billy Baldwin.

Building on the success of his early ventures, Luongo has managed to turn Coco Pazzo into the hippest Italian restaurant on the Upper East Side. The food is less fussy, the room less formal, but the crowd-watching can be every bit as riveting as at Le Cirque. Luongo, it seems, has brought to uptown a little bit of downtown.

As restaurants were closing all over town in the late eighties, Luongo and company were opening one door after another. First was Sapore di Mare on Long Island. Then came Le Madri and Coco Pazzo. There's now a Sapore in St. Bart's, a Coco set to open in Chicago, Le Madri on the way in Washington. A line of food products is still to come.

"What can I say?" asks Luongo, one of the most successful restaurateurs of the eighties. A tough and tenacious Tuscan who's no longer in the kitchen, Luongo says what he thinks and does what he wants. He's not shy about admitting that he knew from the beginning that "I wanted to create the best Italian restaurants in New York."

Each of the restaurants is united by a fresh Tuscan style in food and décor, yet each has its own personality. At Le Madri, he brought women from all over Italy to cook the different regional *cucinas.* At Sapore, the hook was a trattoria whose food—simple pasta and fish dishes—would reflect the sea and the heat of summer.

At Coco Pazzo, the idea was family. Luckily for Luongo, Mark Strausman cooks everything from simple dishes like a thin, breaded veal cutlet topped with tomatoes, arugula, and onions to more elaborate preparations like his own homemade head cheese. The food, superb and high-priced, is nevertheless served family style—or what Luongo prefers now to call "Coco Pazzo style. I don't like things to be too formal and orderly. I wanted the experience of sharing and of family. Of community. We've brought the Upper East Side an experience that doesn't seem to exist anywhere else up here."

CHEMICALLY CORRECT VEGETARIAN AT ZEN PALATE.

Photograph by Ted Hardin.

....

Zen Palate

THE MOMENT YOU ENTER Zen Palate—the less-than-a-year-old Oriental vegetarian restaurant—the Zen-ness of it all confronts you. A maître d' in Comme des Garçons does a little bow and scrape, checking the book only to find that there is no record of a reservation made earlier today.

"But I talked to someone," I begin nervously. "A woman. She said. . . ."

"Please," he gracefully cuts in. "Let me check."

It's six-thirty. Curtain at the Criterion Theater, a few blocks away, is at eight. I begin to fidget, wondering where else in this godforsaken neighborhood we can get a table. Orso? Jezebel? The Afghan Kebab House? Just then, the maître d' reappears. "Please," he says, "follow me."

Somehow, things always work out at the Zen Palate, a luminous little temple of the healthy and chic on a strip of Ninth Avenue that's neither. From the street, the red lacquered façade and big French doors make you think bistro; the sponged yellow walls inside could belong to a trattoria or a smart southwestern café. But there's definitely a New Age edge: from the piped-in Kitaro and Vollenweider to the bamboo napkin holders cut on the diagonal.

"Why do we open a vegetarian restaurant?" asks co-owner Sharley Chuang in flawed but enthusiastic English. She, along with her three partners, is a practicing Buddhist. "First and most, we don't want to kill animals. Second reason is that Buddha teaches us to be kind to both animals and humans. And third, we must take care of the body's machine. Our cooking has little fat and much fiber."

That's why Zen Palate's usually packed before theater with an audience that appreciates the chemically correct vegetables, those tight little packets of savoy cabbage, and wonderful steamed buns, stuffed with mushrooms and snow peas and tiny bits of broccoli and baby corn.

TIMELESS LUXURY AT LA GRENOUILLE.

If vegetarian ever seemed the antithesis of good food and good design, Zen Palate proves it isn't any longer.

La Grenouille

Haute AND HAUGHTY, LA Grenouille defies every restaurant rule of the nineties. The place is dressy and formal. The menu is a compendium of high-cholesterol classics: oxtails braised in red wine, creamy lobster bisque, and frogs' legs sautéed in garlic butter. And the prices? As high as any in town. Dinner for two is easily $200. Yet this grand old-guard favorite, perhaps the most beautiful of them all, is flourishing once again.

The most coveted tables—the ones reserved for regulars like John Fairchild, Blaine and Robert Trump, Henry Kissinger, and Pamela Harriman—are still up front. "But there isn't a bad table in the place," insists Charles Masson, who with his mother, Gisèle, runs the "frog pond" that his father, a student of Soulé and Pavillon, created in 1962.

Masson says the restaurant never really *lost* its footing, but admits that there "was a time when the press was not too kind to us." Yet, after a decade of gimmicky foods and tortured design, people seem to have settled back into these plush red velvet banquettes, falling in love with Grenouille again. Butter and all.

Pat Buckley says she's mad for Charles Masson ("even though he's young enough to be my grandson") and calls Grenouille one of the best restaurants in the world. "Oh, let's just say it *is* the best," she says. "Besides, my book's in the country, and I don't have the name of that place I love in Brussels. I diet two days a year, and those are the only two days I can imagine being without Grenouille. If I were at Alcatraz, prior to being hung—is it a person or a painting that's hung?—I'd love to have Charles's oxtail."

Much of Grenouille's charm is the room itself—an extravagantly romantic reminder of the days when women wore hats and gossiped over oeufs à la neige and coffee soufflés (which are still on the menu). "It's about all the things my father loved," says Masson. "Flowers, paintings, the classics prepared simply from the freshest of ingredients. A lot of restaurants boomed with trends and fads. We were never much taken with all that."

Carmine's

GODFREY POLISTINA, Michael Ronis, and Arthur Cutler knew they were on to a good thing from the very beginning. Cutler had hit it right with Ollie's Noodle Shops and Dock's seafood restaurants. This time around, the partners would create the Little Italy restaurant of their dreams, only on a much grander scale—Carmine's is big enough to accom-

Photograph by Andrew Garn.

"ORGANIC PRODUCE," SAYS BOULEY IN MEASURED, INTENSE TONES, "NOT ONLY HAS GREATER NUTRITIONAL VALUE, IT TASTES BETTER."

modate a couple of Mulberry Street trattorias. And the theme would be inexpensive family-style dining: Every order would serve no fewer than two, and a year after the restaurant opened, six people can still eat well for $25 per person.

Last month, Carmine's Take-Out opened right next door, and by the end of the year, the partners will decide whether or not to open a restaurant in the theater district.

It doesn't seem to matter that you can't make reservations—though Kevin Bacon and Kyra Sedgwick turned right around and left when they heard the wait wouldn't be any *longer* than an hour. At these prices, the crowd doesn't even seem to mind the long wait at the smoky bar. "That's *amore*," they might say here.

Bouley

FAR FROM THE MADDING crowd was exactly where David Bouley (for one last time, it's "Boo-*lay*") wanted to be. That's why he put his little south-of-Canal Street auberge in the shadows of the World Trade Center. This 38-year-old genius, born to French parents and reared on his grandparents' farm in Connecticut, knew that if he built it, they would come.

In four years, Bouley, who is the owner of New York's favorite restaurant, according to a recent Zagat survey, has managed to affect a whole new generation of cooks here and over there. Before his Zagat-ization, a Friday or Saturday night had to be reserved six to eight weeks in advance. Now? Who knows?

Of course, the curious always come, like truffle hounds, to sniff it all out, but Bouley's audience is mostly a serious and committed one. It understands the formality of his dining room. It appreciates his quest for red Brussels sprouts from Virginia, perfect waxy fingerling potatoes (sent by UPS) from Mountain Sweet Farms, in upstate New York, and sweet-pea leaves from South Carolina.

"Organic produce," says Bouley in measured, intense tones, "not only has greater nutritional value, it just tastes better. Pesticides and chemicals eliminate the finer nuances of taste and flavor." Bouley-ites understand this armchair agrarian, who can spend hours talking as chemist and horticulturalist, explaining how he gets that crystal-clear tomato broth for his Atlantic salmon encrusted in toasted sesame seeds, or how he extracts the emerald-green chlorophyll from parsley.

The prix fixe menu dégustation, a twelve-course, $65 ride through the never-before land of food, can take up to three hours. Exquisite exhaustion for many, a daunting experience for the dilettante. Amazingly, Bouley hasn't raised his prices since the day he opened.

"I've worked at some restaurants in New York," says this veteran of Le Périgord, La Côte Basque, Le Cirque, and Montrachet, "where your job is just to do the familiar and comfortable. That, to me, would be the kiss of death."

Planet Hollywood

ON MONDAY NIGHT at nine-thirty, just two weeks after Robert Earl and Keith Barish's frenzied opening-night party for their $12-million restaurant on West 57th Street, there's a line of nearly twenty people shivering in the rain and patiently waiting their turn. Inside, it's *Married to the Mob* meets *Ordinary People.* Gum-snappers in black leather gawk at Stallone's satin robe; a party of six from Cleveland practically topples a table to get a closer look at Judy's blue-and-white gingham dress from *The Wizard of Oz.*

"It's like sitting under the subway map with a carful of Japanese tourists," says one visitor, who sat near Oddjob's *Goldfinger* hat and right underneath Marilyn's little beaded tap suit from *Gentlemen Prefer Blondes.*

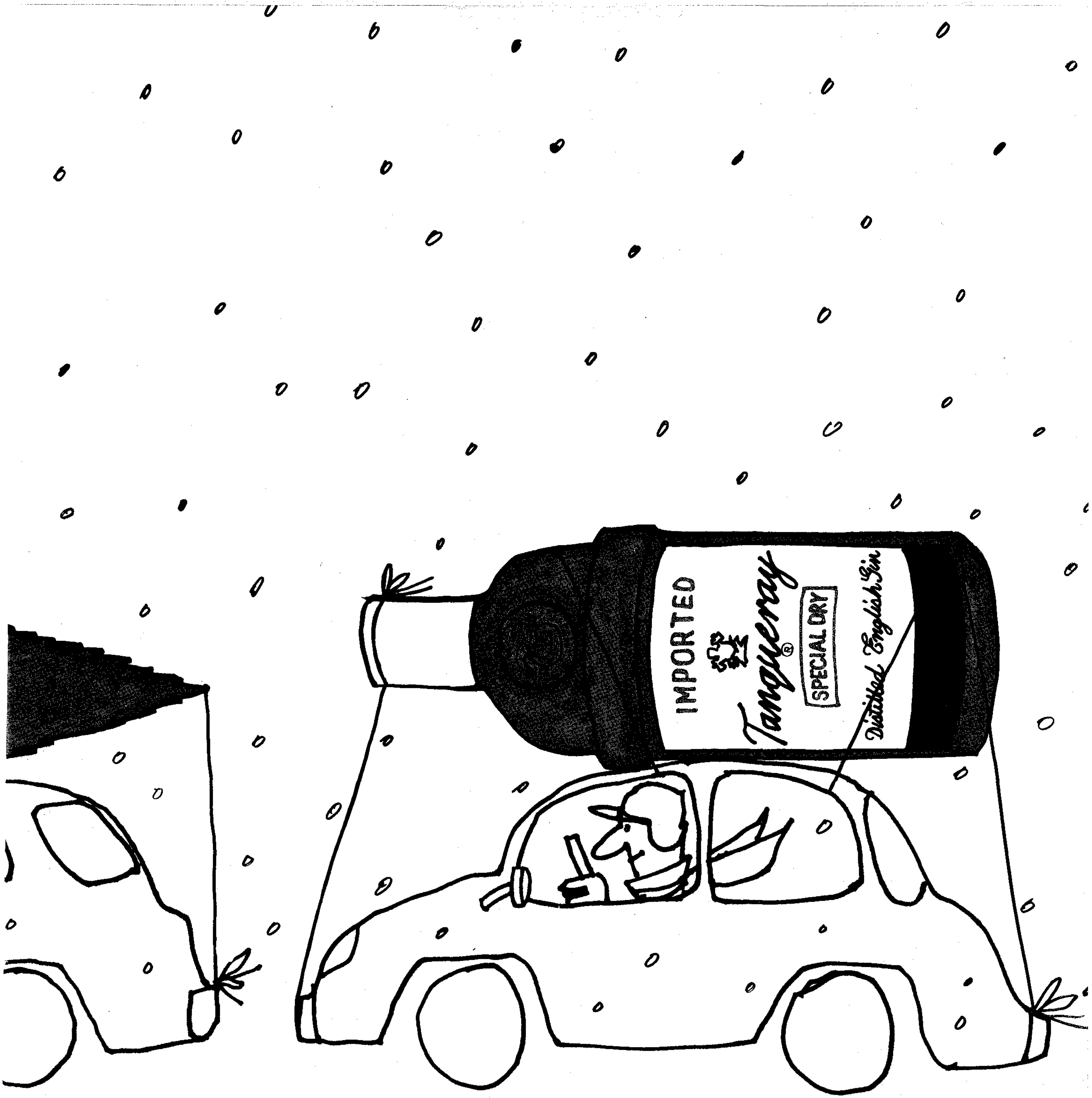
Almost two decades after the premiere of *People* magazine, a whole breed of restaurants has grown up around the notion that customers will go anywhere and pay anything for the chance to watch a Matt Dillon or a Patrick Swayze, even a Regis Philbin, chow down. Last year, Robert Earl grossed $100 million from fifteen Hard Rock Cafes around the world. This time out, his backers include Stallone, Willis, and Schwarzenegger. Who cares if they never show up after opening night? There's still leftover stardust in the air.

The open-air kitchen suggests L.A.'s Spago, and the trompe l'oeil painting of the Hollywood Hills with the little revolving spotlight makes everyone think he's a star. Part theme park, part movie-star museum, and part celebrity hangout, PH thrives off a public that desperately wants its own little fifteen minutes.

The food is okay—Danish baby-

FAMILY-STYLE AT CARMINE'S.

Photograph © 1991 by Frederick Charles.



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REMEMBER: DRINKING AND DRIVING DON'T MIX.

"WHEN PEOPLE WALK IN, THEY SAY, 'IT'S JUST LIKE SO-AND-SO IN PARIS.' " SAYS MAX BERNARD, WHO RUNS LES HALLES AND PARK BISTRO.

back ribs, fajitas, apple strudel from Mother Schwarzenegger, Chinese pot stickers, pizzas—and cheap. The Hollywood Club is $8.95; you can get a Caesar salad for $6.95 or a hamburger for $7.50. But that's really beside the point. As Sly said on opening night, "It's not just a restaurant. It's a concept."

. . . .

Les Halles

WHEN LES HALLES opened in November 1990, Francophiles cheered. Finally, a back-to-basics bistro to call their own. Onion soup! Salade niçoise! Steak frites! Casual and bustling, not too expensive, and nostalgic to the max, Les Halles is a hip blend of Paris and lower Park.

"When we opened, there was nothing else like it," says Max Bernard, who, with two partners, started Park Bistro just across the street a year earlier. There, the cooking was Provençal and more elaborate, and while a place like Quatorze might *taste* bistro, it didn't have the down-and-out-in-Paris feel of Les Halles: the nicotine-stained walls and terrazzo floors, the honest-to-God butcher shop stocked with entrails, caul fat, and boudin noir. "We knew we had a concept that would appeal to the people," says Bernard. "Every time people walk in, they say, 'Oh, it's just like so-and-so in Paris.' "

Despite talk of fish and high fiber, Les Halles is a carnivore's dream—steak tartare, steak au poivre, hanger steak, cassoulet, liver and onions, sausage and lentils. The average diner here, according to *Allure* magazine, consumes more than 2,600 calories. "It's definitely a vote for the cow," says one insatiable gourmet. "And just proves that meat might be more compelling than previously thought."

. . . .

JoJo

THE BAR AREA IS SO tightly packed that people are waiting just outside the restaurant, in the foyer of the brownstone on East 64th Street. "My table was for eight!" yells a guy over the din of phones ringing off the hook. "Please. I need to get through here," says the hatcheck girl, her arms weighted with swing coats and quilted anoraks and big, rich-lady furs.

You've been here before. It's called overnight success.

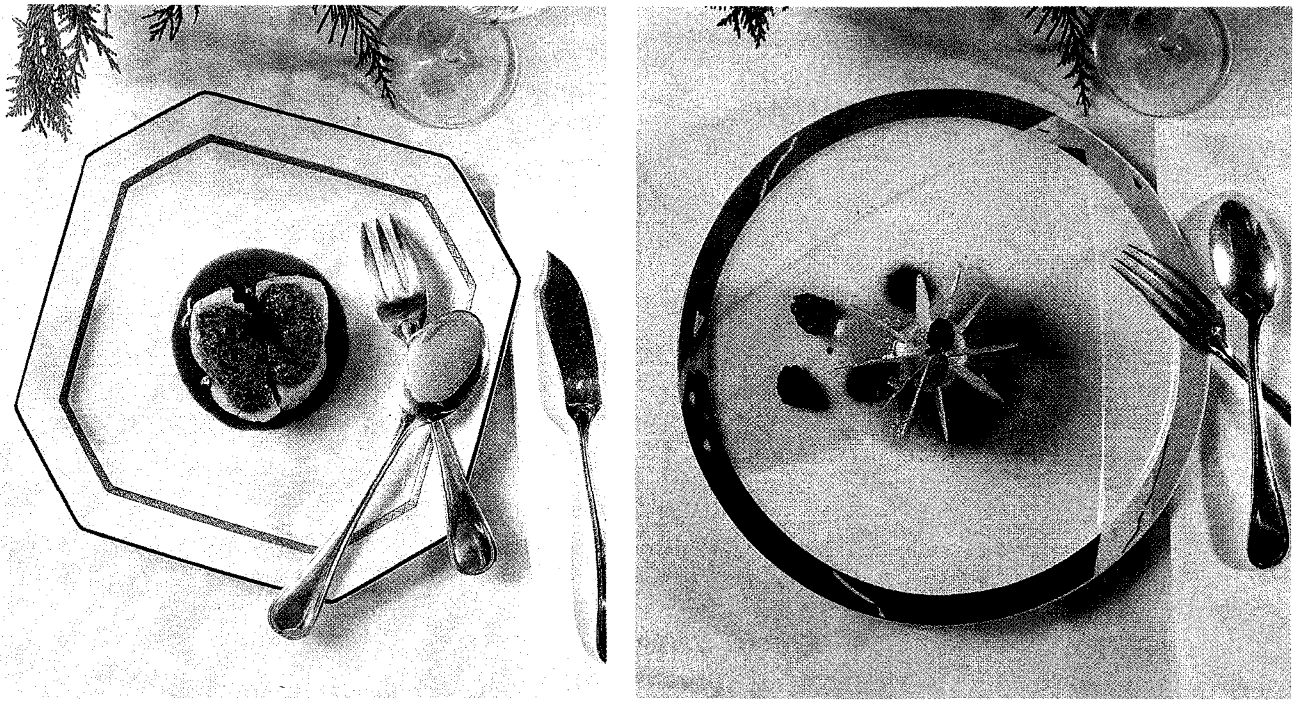
No other restaurant this year has had quite the attention of JoJo. Coming off a successful stint at Lafayette, Jean-Georges Vongerichten had critics and public panting like mad dogs for even his infused-oil *scraps*. Prices, he announced, would be dramatically less than in the stuffy hotel dining room where he had worked. Vongerichten had seen the future and it belonged to the smart and casual—and reasonable. Haute cuisine at half the price.

Six months after the opening, dining here can be exhilarating, but Gael Greene says that "Jean-Georges is so focused on what he's doing in the kitchen that he can't or won't see what's happening on the telephone or in the dining room."

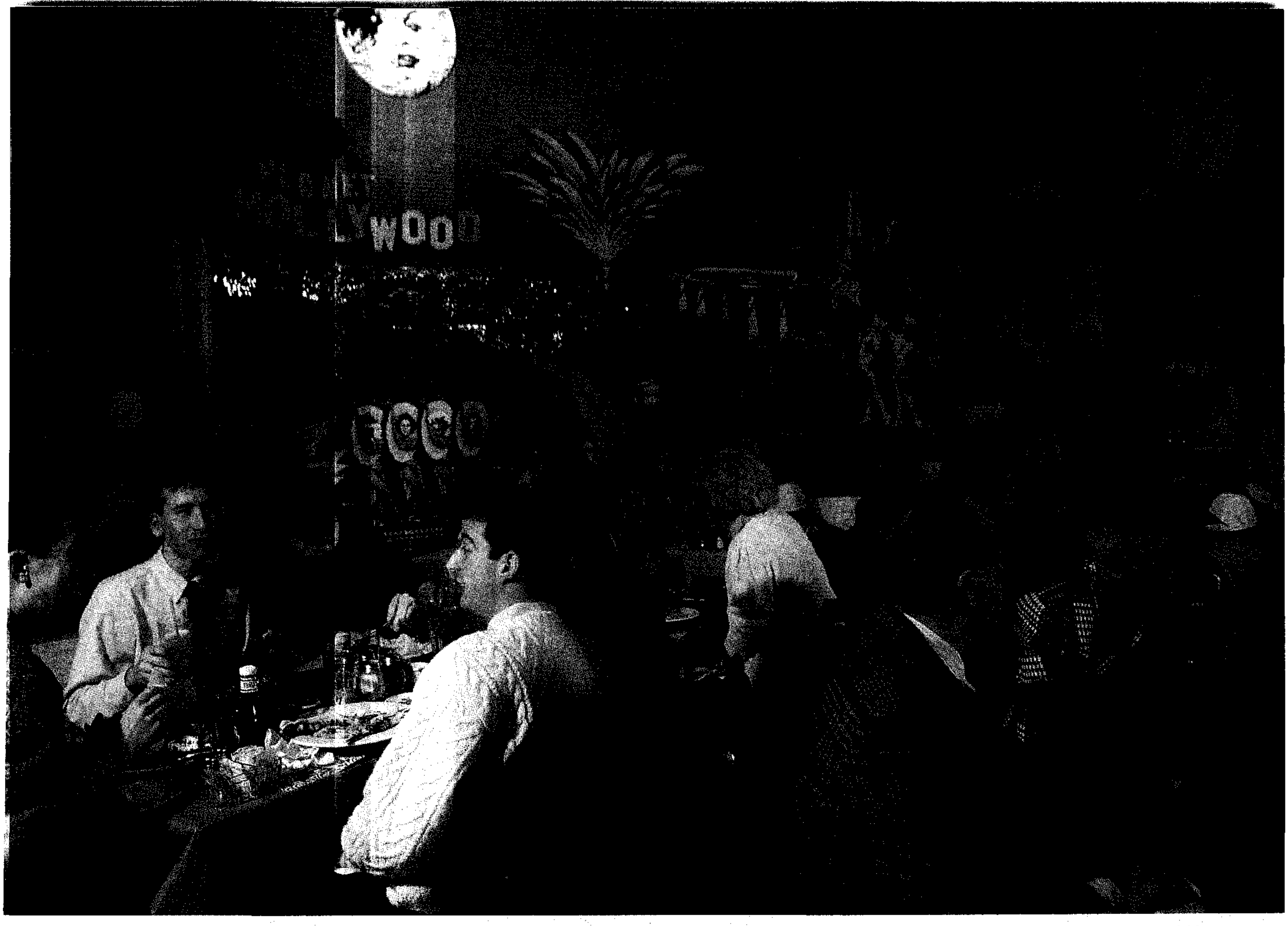
Downstairs, there's a funny, cramped little space for the bar, reservation desk, and checkroom. Then, a long and narrow dining room. Luckily, mirrors, mirrors everywhere create the illusion of space. Upstairs, it's quiet and civilized—but just a tad boring compared with the mad tea party below.

Vongerichten's extraordinary culinary training and technique have been covered on page 76. But the beet oil and Thai lime leaves, the accents of ginger and coriander, and the artful pilings of risotto are only part of the reason the dressy uptown hordes have descended. Jean-Georges is a craftsman: Each plate is so exquisite, so

YELLOWTAIL AND A CROUSTILLANT OF APPLE AT BOULEY.



Photographs by Ted Hardin.



EVERYBODY FEELS FAMOUS AT PLANET HOLLYWOOD.

impeccably thought out that it seems a pity to disturb, and the tree-lined stretch of brownstones creates the fantasy of a neighborhood place with a sort of do-drop-in allure about it. For now, at least, call ahead.

Union Square Cafe

WHEN DANNY MEYER opened Union Square Cafe six years ago, he wanted a restaurant that wasn't snobby, loud, or astronomically expensive. He didn't want design to overpower dinner. "I wanted," he says, "a place that you would not be able to pinpoint what year it opened."

A big, jolly, all-American brasserie, Union Square Cafe perfectly captures the *Zeitgeist* of a time when people want great food served in a casual and laid-back setting. That takes work, but for Meyer and chef Michael Romano, it's paid off. Romano's style evolved through rethinking, refining, and retooling American, French, and Italian—all at once. The menu is constantly in flux. This season, Romano has added a chicken-fried-venison sandwich and lobster shepherd's pie.

With its clean, attractive lines and windows galore, the main dining room remains one of the city's most appealing. Jerry Della Femina, who eats by himself at the bar a couple of days a week, still likes to think of Union Square as the quintessential neighborhood restaurant. Writer Jay McInerney, who started going with Atlantic Monthly Press–men Gary Fisketjon and Morgan Entrekin when it opened, cites its "great food, zero attitude, and the best wine list south of the Four Seasons." In the best of all possible worlds, every neighborhood would have its own Union Square Cafe.

Jour et Nuit

ANOTHER 150 WOOSTER, some of them said last year about this clubby restaurant at West Broadway and Grand: Great legs. Bad risotto. "But we proved them wrong," says Frederick Lesort, a young, good-looking Frenchman with a past that includes Le Bilboquet, Island, and MK, as he makes the rounds at Jour et Nuit. This guy knows the ropes, velvet and otherwise, and it shows.

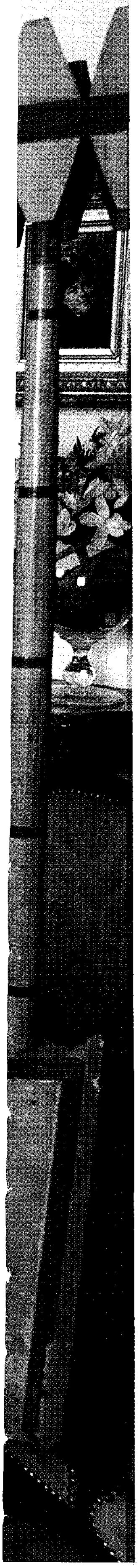
The food remains a snappy Franco-Italian blend of dishes like salmon tartare and lasagna with duck confit, and in year two, things have settled down in this playpen of the not-quite-so-embarrassingly young but SoHo beautiful.

The first floor is too sweet for this night gallery—too much Provence, not enough Paris. It's Siberia—nobody sits down here. Up, up these Euro-beauties go to the second-floor dining room—a rather simple, unadorned space with wooden shades, a Venetian wall sconce here, a French ladder-back chair there. But knowing regulars head to the cul-de-sac just off the bar that Lesort calls the Club. It's cozy and *intime,* a seductive little lair. "You can get crazy in here," Lesort says. "You know the ladies, they spill champagne and dance in their high heels."

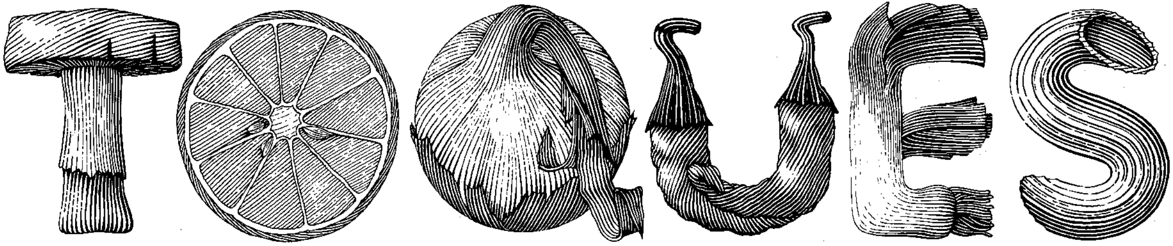
Lesort says that "you're always worried that this sort of restaurant won't last. The point is not *a* year but five or six years. But you serve good food and they keep coming. It doesn't matter if it's Ron Perelman or Cindy Crawford. If you take care of them, they'll come back." ■

Photograph © 1991 by Frederick Charles.

PHOTOGRAPH BY JAMES HAMILTON



Tops in TOQUES



THE CHEFS, TEACHERS, AND FOOD WRITERS WHO TUNE OUR PALATES

By
Eric Pooley

NEW YORK'S RESTAURANTS HAVE TALENTED CHEFS THE WAY PÉRIgord's fields have tasty truffles—an embarrassment of riches, most of them out of sight and anonymous. (Who calibrates the choucroute at Quatorze? Who cares?) Few become stars, fewer remain stars, and only a handful join the ranks of the truly great—chefs whose vision, ambition, vigilance, and stamina change the way their colleagues and the public think and feel about food.

"A great chef is so much more than just someone who is very good with food," says Sirio Maccioni of Le Cirque. "A great chef is like a football star, playing better when he has a good team around him, making the others play better, too. He influences other chefs; he is imitated; he has a huge ego but does not let it get in the way of the food."

Composing recipes is just the beginning—the chef must track down the finest products and know what to do with them. He must hire, rehearse, and conduct his sweaty orchestra, the men and women who work so hard to create food that seems so effortless. If the

JEAN-GEORGES VONGERICHTEN CHECKS OUT A FRENCH ICE-CREAM CART IN AN ANTIQUES SHOP.

"A FISH IS SUCH A WILD CREATURE," SAYS LE COZE. "HE FIGHTS AGAINST THE FISHERMAN—THAT GIVES HIM ANOTHER DIMENSION."

orchestra is first-rate and the composer-conductor has his own vision, his products and preparations, looks and flavors will be aped by those who don't. And the city's foodscape will evolve. Here are eleven men and women—chefs, writers, and teachers—who have changed the way New York eats.

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Jean-Georges Vongerichten

THE RESTAURANT WAS lavish and classically French—beurre blanc, cream reductions, Hollandaise—but this was Manhattan in 1986, so the restaurant was also half empty. The whippet-thin chef in the kitchen of Restaurant Lafayette looked out at patrons scraping rich sauces off their Dover sole, asking for sauce on the side, asking for no sauce.

"And then I walked the streets and saw these crowded trattorias," says Jean-Georges Vongerichten, 34, who is now owner of JoJo (page 72) and the hottest chef in town. "They were full of people eating grilled vegetables brushed with a little oil. I knew we must change."

He thought about another restaurant he'd worked in five years before that had been at odds with its city, Bangkok. "Inside, we were cooking Escoffier," he says, "and out in the streets were little stalls cooking with ginger, kaffir lime, galanga. I wanted to do that." In Bangkok, he had to cook classic French, "but in New York I had freedom to break some barriers."

He started experimenting: Blending curry paste with canola oil, he filtered out the sediment and came up with an infusion that was brilliantly colored and flavored, fine with spit-roasted poultry. He moved on to herb- and vegetable-infused oils, to extracted vegetable juices and intense mushroom-broth reductions—clean settings for braised or roasted fish and fowl. He poached shrimp in a carrot broth spiced with lemongrass and kaffir-lime leaves, and no one asked for sauce on the side. He dotted and drizzled the oils and juices around sculpted meats and vegetables, and the results filled Lafayette, brought in the press, made him a star.

Vongerichten could not have broken the rules so successfully had he not mastered them so fully. The son of a Strasbourg heating-oil distributor, he worked in an uncle's *Weinstube,* then apprenticed in some of the finest kitchens of Alsace before being hired to open French restaurants in hotels in Bangkok, Singapore, Hong Kong, Lisbon, Geneva, London, Boston—and finally, New York.

"I thought I would be here for two years," he says. But when his time at Lafayette was up, he couldn't leave town. "I had to open my own little place." That place is JoJo, on East 64th Street, just your average neighborhood joint run by a food prophet. His arty presentations are mimicked across the country, and his infused oils may become a nineties cliché—basil oil flavors anchovy fillets at Le Cirque, cilantro oil daubs a dish at the new Mesa Grill, and Vongerichten's cookbook, *Simple Cuisine,* has home cooks mixing up new oils of their own. While scouting antiques shops for an ice-cream cart for JoJo, Vongerichten has been toying with a new restaurant idea. "I want to open a Thai place," he says, his gray eyes shining. "One like you've never seen."

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Gilbert Le Coze

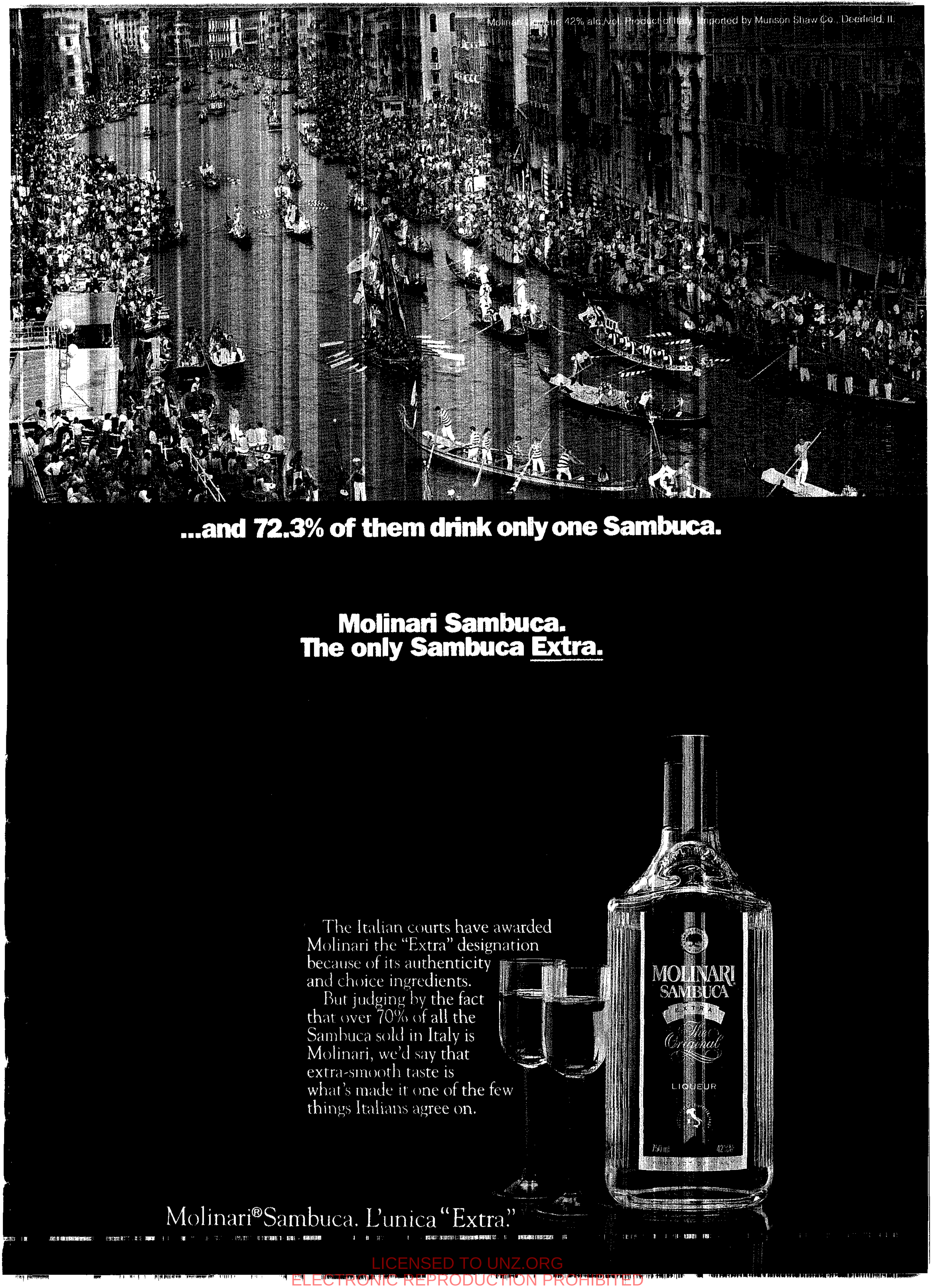
"NOTHING IS MORE stupid than a cow," says Gilbert Le Coze, rolling through his routine about seafood's superiority to the dreary creatures that live on land. "To just stand there grazing all day long—there is no spirit to that." Le Coze would never allow such an animal into Le Bernardin, his seafood monument on West 51st Street. He forks a bit of halibut and sweeps it through a silken, saffron-inflected mussel broth. "But a *fish* is such a wild creature. He has to fight year after year against the predator, against the fisherman—that gives him another dimension."

The swashbuckling Le Coze, 45, gave New York another dimension when he opened Le Bernardin in 1986—he took a seafood backwater and forced it to become world-class. He trained the jaded fishmongers of Fulton Market to provide him with critters of incomparable freshness, and prepared those products in minimalist ways—raw or just cooked—to preserve the vibrancy of their flavors: a film of pounded raw tuna, for instance, painted on a plate with an emulsion of lemon and olive oil, a shower of chive, and absolutely nothing else.

It's an idealization of the sim-

GILBERT LE COZE AT AU BAR WITH OWNER HOWARD STEIN.

Photograph by James Hamilton.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"MAYBE THEY AREN'T THE MOST UNUSUAL OR ESOTERIC RECIPES," SAYS ROSSO. "THEY'RE SIMPLE, BUT PEOPLE LOVE THE FLAVORS."

ple cooking style of Breton fishermen, because Le Coze used to be a Breton fisherman: He grew up in the south Brittany town of Port-Navalo, where his father split time between fishing and running a small *auberge.* Le Coze worked the boats in winter, the kitchen in summer. "As a boy," he says, "I knew I would have a restaurant."

He opened his first in 1972, a 26-seat Paris fish house with a staff consisting of Gilbert alone in the kitchen, his sister Maguy alone in the dining room. Nine years later, he sold the place, opened a bigger one called Le Bernardin, and won two stars. After Gael Greene extolled the restaurant in these pages, Americans started taking it over in summer, and Gilbert and Maguy hatched a plan: to bring their seafood revolution to Manhattan, where fish was desecrated, cooked to death, dismal.

Dashing, zealous, so inspired they glowed, Gilbert and Maguy reconnoitered for years—experimenting with fish from these waters, sniffing deals and locations—before signing with the Equitable insurance company and settling into a $6-million space in the firm's headquarters. Gilbert championed species that had been ignored here: halibut, skate, black bass. Today, his just-caught products and elemental preparations are copied everywhere, so he is evolving—breaking in a new chef, adding Provençal and Iberian touches.

"I admire Gilbert," says Vongerichten, "because he has absolute focus—he doesn't care about nothing but fish." When Le Coze hears this, he gives a self-mocking grin. "That is not completely true. I am single; I like women maybe too much. I like to go to Au Bar for a drink sometimes. And once a month, when no one is looking, I like to go down to Peter Luger and have a big, thick steak."

……

Julee Rosso & Sheila Lukins

"WE KNEW SOMETHING was up," says Julee Rosso, "when we got a call from Lake Tahoe saying that every dinner party there was being cooked from our book."

It was the summer of 1982, and Rosso and Sheila Lukins—owners of the trailblazing Columbus Avenue food shop the Silver Palate—had published *The Silver Palate Cookbook* a few months before. They expected it to sell to the busy people who stopped by the shop on their way home from work for tasty take-out fare. Or to the people who bought Silver Palate vinegars and sauces in department stores. The book did sell to those people—but it sold to a couple of million other folks as well, becoming one of the decade's most influential cooking companions.

"We never thought we'd sell four copies, I swear to God," says Lukins, 49.

"It was a major surprise to us, believe me," says Rosso, 47.

The cookbook was something rare—a friend in the kitchen who'd help you out if your taste buds were more advanced than your cooking technique. The book was inviting, not scary or condescending: There were Lukins's homey line drawings, cheery calls for culinary innovation ("When in doubt, sniff"), and clear recipes for Silver Palate specials—Chicken Marbella, Pâté Maison, Chili for a Crowd.

JULEE ROSSO AND SHEILA LUKINS.

"Maybe they aren't the most unusual or esoteric recipes," says Rosso. "They're simple; they can appear simple-minded. But people love the flavors."

"They work," says Lukins.

Lukins was working as a caterer when she met Rosso, an advertising director, in 1976. They opened the shop together, "merged and purged our recipes," as Rosso says, and hit a number of perfect chords—women entrepreneurs, Manhattan food frenzy, the urban take-out culture. At first, Lukins cooked the food in her apartment and sent it by messenger to the shop, which Rosso managed. The shop flourished, the line of products it spawned did very nicely indeed, but the books—the first was followed by *The Silver Palate Good Times Book,* in 1985, and *The New Basics,* in 1989—did far better, selling a combined total of almost 5 million copies and counting.

In time, the partners grew tired of being regarded as a creature named Juleesheila, and sick of what Lukins describes as "being in the business of being in business." So in 1988, after six tons of Pâté Maison, they sold the shop. They still work together as food editors of *Parade* magazine, and they still like to go to the movies together, but Rosso now lives in Michigan, where she runs an inn when she's not writing a newsletter or touring the country, giving cooking lectures for 1,000 students at a crack. Lukins is working on a new cookbook by herself—a guide to all the cuisines of the world. "It won't be scholarly or academic," she says.

But it will work.

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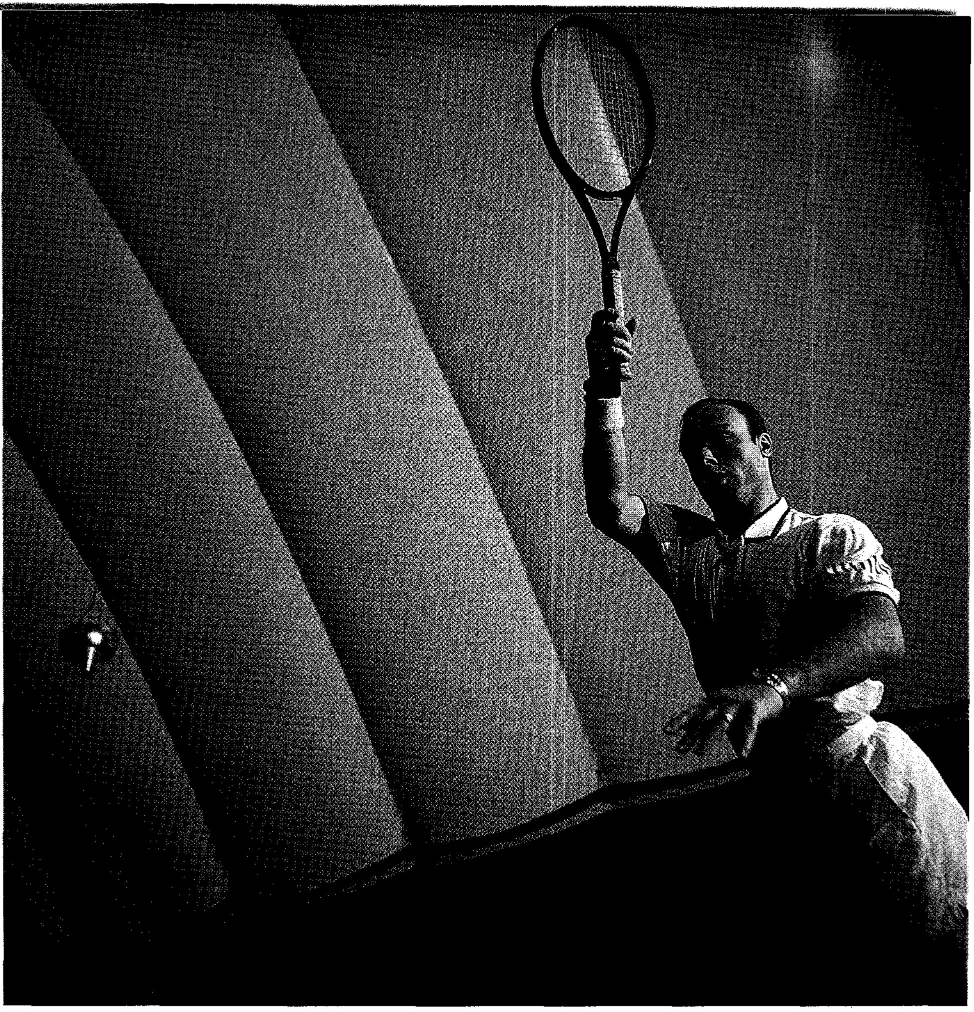
Larry Forgione

IN THE CONNAUGHT HOTEL IN London, the kitchen was abuzz; a shipment of prized French chickens had just come in, freeing the staff from awful British poultry that tasted like codfish. The chef roasted one, then cut a little piece for each cook to sample. "When I tasted it," says Larry Forgione, "something popped in my head—it tasted just like the chickens on my grandmother's farm on Long Island."

Photographs by Harry Benson.



TENNIS LOVER ALFRED PORTALE.

Every time Forgione, then a saucier in the great hotel's brigade, tasted a fresh strawberry or juicy peach, he was called back to childhood. "I realized how much I knew about the flavor of real products," he says, "and how Americans had allowed them to be lost." When he returned to New York, cooking with Michel Guérard at Regine's and then on his own at the River Café, he refused all products that tasted like the cartons they had been shipped in.

It seems obvious now; in the late seventies, it was downright oracular. Forgione, now 39, bankrolled the first New York farm to raise "free range" chicken—and coined that term himself. He talked another farmer into shipping him the city's first fresh ducks. He tracked down buffalo steaks, game birds, and marsh hare from Indian trappers. He contracted with a Michigan forager for morels, chanterelles, hen o' the woods, and huckleberries.

With so many forgotten products filling his kitchen, Forgione turned for help to a man with unsurpassed taste memory—James Beard. "There was not an ingredient Jim didn't know about, and he was so giving—I spent happy hours in his house, researching apple pan dowdy or discussing the source of the very best American butter." When Forgione opened a restaurant of his own, Beard named it for him—An American Place. "He believed in us," says Forgione, "before we believed in ourselves."

Forgione's "we," of course, refers to the New American Chefs, the superstars of the eighties food scene. He helped forge those egos into a chef's community, bringing the big guns in the tall toques together for such charities as Citymeals-on-Wheels. Many of those stars have fallen from the sky, but Forgione remains—still producing witty American food at his restaurant on East 32nd Street (a "napoleon" of house-smoked salmon, crème fraîche, and potato crisps; a Yankee pot roast of venison), and now producing it upstate, as well, at the Beekman, a 1766 tavern in Rhinebeck. A big, bald, bearded man with a proud and inscrutable air, he lives with his wife and four children on Long Island, not far from the farm where he first tasted real chickens.

"Sticking close to the source," he says.

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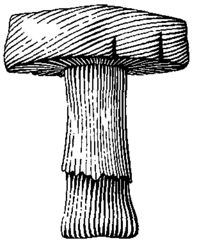
Alfred Portale



THE LANTERN-JAWED man in the white uniform has just finished leading his cooks through lunch service for 150, but Alfred Portale appears as fresh and crisp as one of the tall red-leaf-lettuce plumes that garnish his famously vertical plates at the Gotham Bar & Grill.

"I sort of grew into this style," says Portale with a wry smile. His tall food—cones of incomparable seafood salad, confit of duck stacked like a house of cards, lettuce growing from plates the way it bolts in a summer garden—works wonderfully in the Gotham's high-ceilinged, quasi-industrial interior. It's a classic eighties place—big, relaxed, and downtown, with food as fine as at any small, stiff, uptown spot—that's still thriving in the nineties.

Thanks to Portale, 34, tall plates are sprouting in restaurants everywhere, but if height were all there was to his food, the Gotham's business would long ago have gone flat. Since his creations are both eye-pleasing and soul-satisfying, the cavernous place on East 12th Street draws 450 diners a day. The restaurant is so busy, yet the food remains detailed and consistent—a testament to Portale's tirelessness and teaching ability (Tom Colicchio and Tom Valenti are just two of the Gothamites who have left Portale's kitchen to star in shows of their own). Few who cook for so many manage to cook so artfully: For his seafood salad, each species is poached separately to keep flavors distinct, then tossed in vinaigrette to order and spiraled together by hand; for the garnish to his venison sausages, thin slices of roast turnip are formed into flowers only when the sausage comes off the grill—not hours before the rush begins.

Maybe his food is so artful because he is so grounded in art—the eight-year-old Portale took painting classes at the Albright-Knox gallery in his native Buffalo; the eighteen-year-old Portale was a jewelry designer when he first saw the color plates of elaborate buffets and *chaud-froid* in *Larousse Gastronomique* "and said, 'This is jewelry; this is art; this is what I want to do with my life.' From that moment on, every waking moment was spent thinking about food."

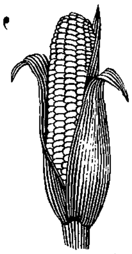
Graduating first in his class at the Culinary Institute of America, Portale was hired to help Michel Guérard open the Bloomingdale's food boutique, Le Comptoir Gourmand. Guérard sent him to France for more training, and when he returned, he encountered the fresh-American movement pioneered by Alice Waters. Guérard's light touch, Waters's way with ingredients, and Portale's art background all appear in his work. He creates his menus in his living room on the Upper East Side, with some jazz spinning out of his high-end audio system, browsing through indexes in his 800 cookbooks, letting ideas simmer during time-outs for tennis, sketching the look of each dish on paper before he ever enters the kitchen, brainstorming.

"I'm working on the winter menu," he says, "and I'm thinking cold . . . hearty Alsatian flavors . . . choucroute. My purveyor has wild mallard. Bingo—wild-duck

DANIEL BOULUD AT HOME.

choucroute. I make some sketches, go to the Union Square Greenmarket and see these fabulous little crab apples. Then I start cooking and design how to fit this dish into a huge production: how to heat up the choucroute, how to poach the apples in cinnamon and cook the duck, which station will it come off, how many will I sell. If I can work out all the details, I have this lovely dish. And when it comes up from the kitchen, no one has to know what went into it—it's all illusion."

Madhur Jaffrey



I T IS STILL ODD FOR ME THAT I'm known more for my cooking than my acting," says Madhur Jaffrey. The woman whose books introduced true Indian cookery to the Western world is on the phone from a hotel room in Newcastle, where she's starring in a British television drama series about, of all things, a woman who runs a take-out shop.

Jaffrey's life is full of such small ironies and rich doublings-back. She didn't learn how to cook Indian food, for example, until she'd moved from India to London. The daughter of a wealthy Delhi businessman, Jaffrey, 58, went to England at 19 to study acting, and became so homesick and disgusted by what passed for Indian food there that she asked her mother to send her recipes in the mail. "She wrote me these marvelous letters in Hindi on flimsy blue airmail paper saying, 'This is how you do it.' "

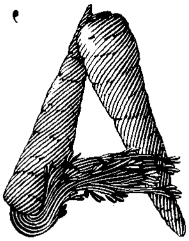
Adapting those recipes to the Western kitchen, Jaffrey cooked for fun while working at drama. She married the American classical musician Sanford Allen, moved to New York in 1967, and found that America's idea of Indian food was worse than Britain's. During a lull in her acting career, she says, "I compensated by throwing grand parties that were like bits of theater—musicians and conductors and actors oohing and aahing at the food I prepared because I had nothing else to do. Someone suggested I do a cookbook."

The result, *An Invitation to Indian Cooking*, appeared in 1973 with an introduction warning that "this book has been written as a gradual maneuver in self-defense." Jaffrey explained that the gloppy stews called curry are a British invention; that curry powder itself is alien to Indian cookery; that different combinations of cardamom, cumin, turmeric, fenugreek, coriander, chili pepper, and a dozen other spices are ground for each recipe. She published real recipes, with real, distinct flavors.

She became a food scholar: After years of traveling through her native land, Jaffrey produced a beautifully written and photographed work, *A Taste of India* (1986), which taught that Indian cuisine has the same striking regional variations as, say, Italian. She helped create the menu at Dawat, one of New York's best Indian restaurants; produced two TV cooking series; and delved into the foods of the Far East for two more books, the second of which will be published here next year.

The research took her to Hong Kong, Thailand, Japan, Indonesia, and a tiny village on a Malaysian island "where the women used spices the way they must have been used in a very poor Indian village 200 years ago: no oil; the spices boiled, not fried. Cumin and fennel from the Arab world, and black pepper—the recipe predated the coming of the chili." Her clipped, elegant voice becomes urgent. "It was almost prehistoric! The history and culture of food is not something in books—I have seen it, tasted it, and it's so exciting I just jump inside."

Daniel Boulud



A TOUGH DECISION," SAYS Daniel Boulud, "but a nice one to have to make."

In two days in 1986, the young chef at Le Régence got two pretty fair job offers: one from chef-owner André Soltner of Lutèce, who wanted to groom a successor, and the other from Sirio Maccioni of Le Cirque, who needed a new *chef de cuisine*. "The reputation was bigger with Soltner," says Boulud, "but the challenge was bigger with Sirio."

Maccioni had a problem, but you had to look hard to find it. Like some of the people who had lunch there four times a week, Le Cirque was famous for being famous. Sirio's dining room was more the draw than chef Alain Sailhac's kitchen—the food was usually terrific, occasionally tired, and almost always taken for granted. Boulud, now 36, changed all that.

Sailhac moved on to "21," and Boulud

Photograph by Harry Benson.

"IT WAS SHOCKING AT FIRST," SAYS BOULUD OF LE CIRQUE. "SO MANY DIFFERENT DISHES—WE HAVE TO BE PREPARED TO COOK ANYTHING."

brought in a new team to revamp what was already the city's widest-ranging menu, reinvigorating the standards—pasta primavera, bollito misto, broiled flounder, crème brûlée—and breaking new gustatory ground. "I told him I wanted 85 percent reality and 15 percent fantasy," says Sirio. Whatever the equation, it worked: People started talking about the food again—and about the best chef Le Cirque had ever had. Boulud's signature dishes—sea scallops in truffle "black tie," paupiettes of black sea bass with crisp, thin potato "scales"—converted even die-hard primaverans.

The architect of this light and cosmopolitan fare was raised on the family farm outside Lyons. "Goats and goat cheese, quail, wild duck, geese, our own hams"—the list goes on and on. At thirteen, Boulud realized he preferred helping his grandmother in the kitchen to rising before dawn and working the fields. In 1969, at fourteen, he landed a five-dollar-a-month apprenticeship at Nandron, a two-star Lyons resturant. He was nicknamed "The Beaver," because he was always immersed in the sink, washing and peeling.

Over the next ten years, he moved through the kitchens of master chefs Roger Vergé and Michel Guérard, helped open a restaurant in Copenhagen, then took a job as a private chef for a diplomat in Washington, D.C. After two years, he was hired to help revamp the Polo, then Le Régence, and finally Le Cirque.

"It was shocking at first," he says. "So much volume, so many different dishes—we have to be prepared to cook anything. It can *still* be shocking." Somehow, he found the time to marry a psychotherapist, Michèle Palmer, produce a daughter, create a successful food newsletter, and then start work on a cookbook for Random House.

Though pushing gently against the constraints and expectations of Le Cirque's owner and clientele have made him smart and flexible, in his spare split seconds he dreams about opening a place of his own "and cooking only the food I feel." He will do it, he says, before he reaches 40, but only if he can groom a suitable successor—because a great chef never leaves his restaurateur in the lurch.

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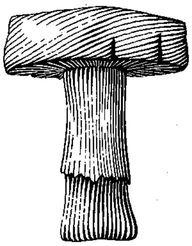
Anne Rosenzweig



THE PLUSH LITTLE RESTAURANT with the famous sylvan mural is silent now, between the lunch and dinner services, peaceful in a way it can never be when 50 hungry people are threatening to burst it at the seams. Anne Rosenzweig pauses to appreciate this as she makes her way out of the kitchen of Arcadia, her restaurant on East 62nd Street. She sweeps her eyes across the painted hills and dales while turning to get between tables—inside her oversize chef's tunic, she is almost nine months pregnant.

ANNE ROSENZWEIG AT THE VIBES.

"Things are about to change," she says. "I've been putting in twelve- and fourteen-hour days for the last eleven years." If she is in a rare and enviable position—as chef-owner, she can scale back her hours without losing her job—it's a position she carved out for herself, one that carries the responsibilities of ownership: getting the staff trained, the furnace fixed, the rent paid. To the generation of woman chefs coming up behind her, Rosenzweig, 37, is a reluctant role model—"just being tough and hanging in there and succeeding," she says—but she's also an inspiration to anyone, male or female, searching for personal expression through food.

She grew up in Manhattan, a talented musician who went to Juilliard and Columbia, then traveled the world as an ethnomusicologist. In dirt-floored African kitchens, she fell in love with food. When she entered the restaurant business, in 1980, she was scoffed at by male chefs, "but willing to work for free, so they took me on." After weeks of hazing and testing, she says, "they didn't make me carry the big stockpots by myself anymore."

Sexual politics shouldn't dominate her tale; the food is too good for that. She came up at Hoexter's, studying chef Richard Burns's library of 1,000 cookbooks with the same academic eye she'd brought to musicology, but when she burst onto the scene at Vanessa in 1981 her food was anything but academic—she took comforting, familiar foods and spun them the way a jazz soloist spins a familiar melody. The approach was firmly within the New American movement, but absolutely her own. She likes to call it New York Cuisine.

"It means you draw whatever you want from wherever you want," she says, "because everything is available here—it's more sophisticated than country cooking; earthy but elevated." Her success elevated her to in-demand restaurant consultant; in 1986, she was hired to revamp the "21" Club. The food at Arcadia suffered, though, so now she's back full-time—making appearances in the dining room so the faithful know she's there—at least until the baby comes. Then the question will recur: When Rosenzweig's not in the kitchen, does the chimney-smoked lobster taste the same?

She believes it does, because she has trained her staff so well. "They understand how I think," she says. "In fact, they laugh at me when I cook things too close to TV dinners." She explains, "There was a time when I really loved TV dinners. The meat, vegetable, and starch, all right there for you. I arrange meals that way sometimes." Although you'd never look at her roast quail with savoy cabbage and kasha and think of a Swanson's dinner, her dishes speak to harried adults the way those little divided TV-dinner plates sing to kids. Corn cakes with crème

Photograph by Harry Benson.

"THERE ARE THOUSANDS OF WONDERFUL, UNKNOWN TRADITIONAL DISHES," SAYS BUGIALLI, "SO WHY DO WE NEED WARM GOAT CHEESE?"

fraîche and caviar, for instance, recall childhood blinis to some, fritters to others. "I think they satisfy subconsciously," she says, "but I try not to think about it that much."

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Giuliano Bugialli

"GENTLY! GENTLY!" Eight men and women are standing around mashing pasta dough into a tabletop when Giuliano Bugialli rushes across the room and relieves someone of duty. "You don't need to *hurt* it," he says, demonstrating the proper caress-and-turn motion that transforms flour, egg, and oil into one of the world's best things.

During a Wednesday-night cooking class in his SoHo townhouse, Bugialli has been chiding, cheerleading, tasting, teaching—whittling a plump bird into sixteen pieces for a spezzatini, discoursing on the differences between Tuscan and Sardinian lasagna. This group—a dozen men and women, including brokers, a doctor, and a lady ex-cop—has been cooking with him for eleven years. "It's the best-tasting history lesson in town," says one.

A bearded, hook-nosed man of ample belly and warm professorial manner, Bugialli, 55, is the unlikely Indiana Jones of the food world. His adventures in Italian food history—recipes reclaimed from musty fourteenth-century manuscripts, diaries, and family oral traditions, then updated for the modern kitchen and set down in his authoritative books—have been soaked up by countless restaurateurs. Along with cookbook author Marcella Hazan, he helped launch the revolution that put a Tuscan trattoria on every block of the Upper East Side. But he upholds the Italian notion that the finest cooking happens not in restaurants but on a small scale, in the home.

His childhood home was on the Antinori vineyard in Tuscany, where his father was the winemaster. He studied languages, became a teacher, and delved into food history as a way to interest his American exchange students in the Italian language. In Florence, he established the first Italian cooking school for foreigners, then moved to New York and taught at Dalton before being discovered by the food press, launching his school here, and producing his first indispensable book, *The Fine Art of Italian Cooking* (1977).

At a time when most Americans still thought Italian food meant spaghetti and meatballs, that book reclaimed for Italy a range of fare that had long been considered French—balsamella, fricassee, puff pastry—and made a case for Tuscany as the heartland of Italian *cucina*. In *Classic Techniques of Italian Cooking* and *Foods of Italy*, he explored regional variations, and made a call for tradition.

"In Italy," he says, "we have the *nuova cucina*, which is not putting together new recipes, like nouvelle cuisine, but rediscovering old ones. There are thousands of wonderful traditional dishes that remain absolutely unknown. So why do we need crazy combinations that have never been done in Italy? Warm goat cheese, my God! If people like it, fine, but it's my job to mention that it's not Italian."

The next two weapons in his battle for culinary truth will be another Tuscan tome, then one devoted to the cooking of Sicily and Sardinia. Tonight's class is making a Sardinian lasagna—a toss of broad noodles in ricotta, with a ladle of spicy sausage-beef-and-pork sauce on top. The students eat it, enraptured.

"I may use this idea with dried fettuccine," says one woman.

Bugialli's head snaps up. "*What did you say?*" The woman cringes, and the teacher laughs.

……

Charles Palmer

PLANTED IN THE MIDDLE of the frenzied kitchen, the guy looks like a finalist in a Cook-Off of the NFL Stars—an outside linebacker in a spattered white apron, with a forehead made for head-butting, a mustache that could use a trim, and a deep, gravelly voice that's explaining, delicately, how he manages to get so much flavor out of his morels.

"The first trick is getting the best ones," says Charles Palmer, owner-chef at Aureole, the spare, airy townhouse on East 61st Street. "Then they're braised with good chicken stock—you have to know when to stop. I'd rather have four morels with real flavor than a whole mess of tasteless ones."

The morels in question on this night are arranged with carrots and onions around moist pink slices of roast pork loin on a bed of polenta, with a Calvados reduction. The elements blitz the mouth with flavors and textures—sweet, sharp, smoke; meaty chew, vegetable crunch, comforting mush—that team up to express something ineffable from the soul of that big guy in the kitchen.

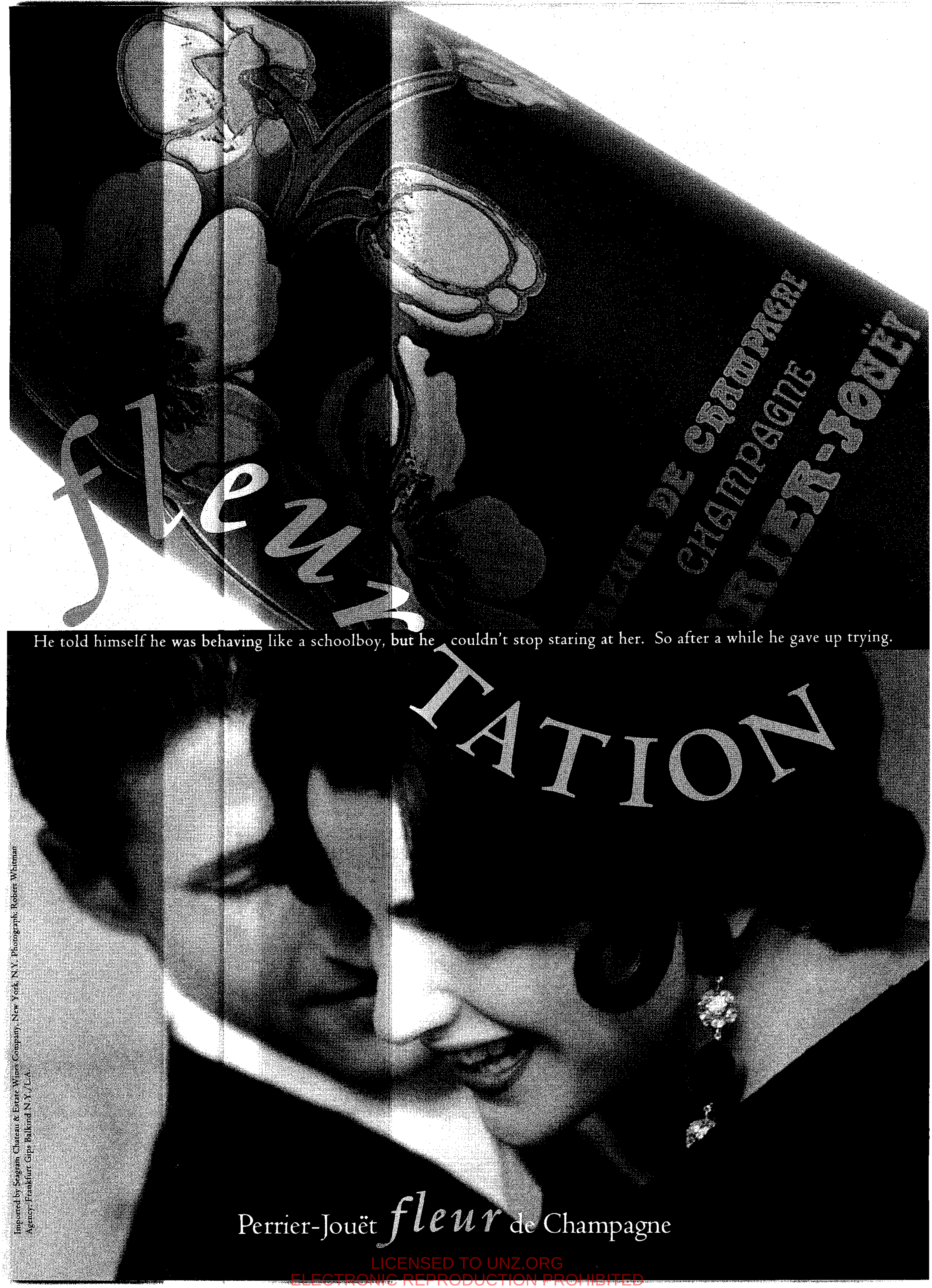
"We're into intensity here," says Palmer.

In the three years since he began filling Aureole, Palmer's multiplexed flavors have been appropriated by other chefs, often with overwrought results. But Palmer's combinations rarely get out of hand. In fact, most everything he touches turns to gold: While waiting for the construction crews to finish his restaurant, he created the menu for Periyali—New York's only great Greek restaurant. That, he allows, "was kind of interesting, since I had never been to Greece." To develop a cuisine that isn't Greek so much as Palmer's idea of what Greek should be, he toured all the moussaka joints in town, brought in a husband-and-wife team from a taverna in Patmos, "and then just winged it."

Last winter, he became fed up with the fact that all the good restaurants are closed when he gets off work. He is single, restless; he likes to sit at big round tables, drink beer, eat, and laugh—and there was no place to do it. So he recruited some colleagues and created the Chefs • Cuisinier's • Club: bistro, bar, late-night hangout for chefs and chef-watchers.

"I got sick of only pizza and burgers after midnight" is how Palmer puts it, in a blunt style learned in the upstate village of Smyrna. His father was a plumber and electrician; his brothers entered the trades. In high school, he played football, hunted birds, chased girls, and goofed off until a part-time job at the Colgate Inn became something more—the Swiss chef was serious, the training was real, and Palmer was off to the Culinary Insitute, and from there to the kitchen of La Côte Basque. He learned all the stations and did bulk time as the house butcher while moonlighting as the pastry chef at La Petite Marmite (later, at Aureole, he would pioneer desserts that look like postmodern architecture). In 1983, he was hired to take Larry Forgione's place at the helm of the River Café, and those expecting that boat to sink saw it just keep sailing.

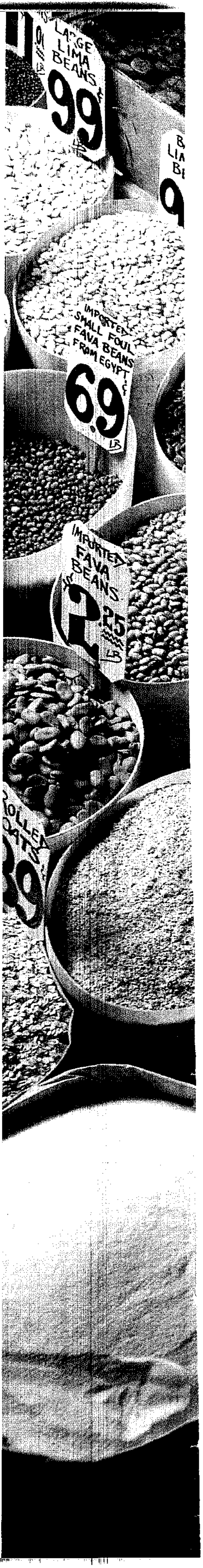
"When it was time to open my place," he says, "I wanted it to be in a townhouse somewhere in the box bounded by Madison and Lex, 60th and 70th"—the rich heart of Manhattan dining. "I wanted to say, 'This is where I belong.' " ■



He told himself he was behaving like a schoolboy, but he couldn't stop staring at her. So after a while he gave up trying.

Perrier-Jouët *fleur* de Champagne

Imported by Seagram Chateau & Estate Wines Company, New York, N.Y. Photograph: Robert Whitman
Agency: Frankfurt Gips Balkind N.Y./L.A.


LARGE LIMA BEANS
99
IMPORTED SMALL FOUL FAVA BEANS FROM EGYPT
69
LB
IMPORTED FAVA BEANS
1.25
LB
ROLLED OATS

The Joy of SHOPS

DECK THE FOOD HALLS WITH CHEESE, SAUSAGES, FRUIT, EXOTIC SPICES

By Barbara Costikyan

THERE MAY BE NO OTHER CITY IN THE WORLD THAT CAN match New York's dizzying array of gourmet shops and fine food stores. For the adventurous, Manhattan alone can offer a world of choices. The best shops create a kind of theater for food lovers—decks of cheese, rafters of sausage, aisles of apples, barrels and barrels of exotic spices. Some shops seem to do this just a little better than others. Some are fancy, some are plain, but all understand what beautiful food is all about.

LA MAISON DU CHOCOLAT.

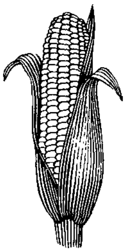
BROTHER PETE AT HIS INTERNATIONAL.

IMPORTED CITRON $3.49 LB
RED KIDNEY BEANS 95¢
RED BEANS FROM IDAHO 95¢
BLACK BEANS 99¢
BLACKEYE BEANS 85¢
IMPORTED NATURAL BROWN SESAME SEEDS $1.85 LB
IMPORTED TURKISH APRICOTS
FRESH GLAZED CHERRIES $2.49 LB
PINTO BEANS 75¢
IMPORTED PIGEON PEAS CONDULES 99¢
IMPORTED NATURAL WHITE SESAME SEEDS $1.85 LB
GREEN SPLIT PEAS 69¢
YELLOW SPLIT PEAS 69¢
BUCK WHEAT KASHA $1.49 LB
IMPORTED MILLET FROM HOLLAND 95¢
NEW BARLEY 75¢
IMPORTED LENTILS 99¢ LB
IMPORTED RED LENTILS 99¢

PHOTOGRAPHED BY TED HARDIN

THE DIZZYING ARRAY AT SANT AMBROEUS.

La Maison du Chocolat



S LA MAISON DU CHOCOLAT (25 East 73rd St.; 744-7117) the most beautiful little shop in town because the décor is so elegant, so soothing? Or is it because the place carries great chocolates displayed behind those glass cases?

La Maison du Chocolat has been open for one year, the sister of three shops in Paris. All are owned by Robert Linxe, who trained to be a chocolatier in Switzerland. Linxe uses only Valrhona chocolate in his recipes. Because he is a man, explains the New York store manager, Christine Meybeck, Linxe dislikes ornamentation on chocolate and wants the merchandise to have a deep, jewellike glow. To get that glow, Meybeck must dust her chocolates with a silk brush each morning.

Each chocolate in the shop is made with a ganache filling and covered with the melted Valrhona. Different flavors are worked into the ganache—fennel, fresh raspberry, cinnamon, ginger, grated lemon zest, and many more. There are other delights in this place: chocolate-covered marrons glacés (chestnuts cooked in sugar); truffles au fine champagne; a chocolate cake called Pleyel, named for an opera house near the Fauborg Saint Honoré. There's cocoa powder packed in a bag, cooking chocolate for melting, and almonds covered with Valhrona.

La Maison du Chocolat supplies Tentation and the Pierre Hotel and has a devoted clientele. There is one gentleman who arrives every two weeks and takes away with him a $200 order. "He eats it all himself," says Meybeck.

Ninth Avenue International Foods

SOTIRIOS AND PETER KARAMOUZIS, two brothers born in Kalavryta, Greece, each own a little food store on Ninth Avenue. These shops are among the last of the Greek-delicacy places left in Manhattan, and soon the brothers may share the same space, probably Sotirios's store.

Sotirios's store, Ninth Avenue International Foods (543 Ninth Ave., near 40th St.; 279-1000), like his brother's, carries dozens of olives soaking in barrels, oils, nutmeats, dried fruits, and coffee. But what Sotirios (he's called Sam by everybody) prepares that Pete doesn't is Greek cold appetizers, known as meze. Sam's taramosalata is exemplary, and he supplies it to stores like Fraser-Morris, Artichoke, and Cucina Rustica. Sam also supplies his silken tsatsiki to gourmet shops and restaurants. He makes his own baba ghannouj and skordalia, a garlicky bread-and-oil dip.

On Wednesdays, Sam prepares stuffed red peppers and stuffed tomatoes, which he sells retail and wholesale. The vegetables are filled with rice, pignoli nuts, and savory herbs. Sam's meats are available only on order. Right now, baby lamb and baby goat are specialties. For Christmas, he is making Greek lamb-and-veal sausage, called loukanika.

The other Karamouzis establishment in the neighborhood is Pete's International Grocery and Meat Market (529 Ninth Ave., near 39th St.; 279-5514). It specializes in hard-to-find items, like chestnut or chickpea powder. Pete stocks rare dried herbs

THE FRETTAS ARE FROM CASOVATORI, NEAR NAPLES. "EVERYBODY IN THAT TOWN WAS IN THE SAUSAGE BUSINESS," SAYS OWNER JOHN FRETTA.

such as Egyptian mint, Greek rosemary, Holland coriander, plus beans and lentils from Spain, Greece, and Egypt. He has several kinds of feta cheese, from Greece, Cyprus, Romania, and Bulgaria. Unlike his brother, who has a large selection of coffee beans, Pete carries only Brazilian beans and green, unroasted Colombian beans.

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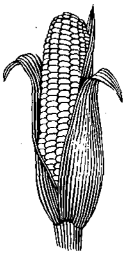
Sant Ambroeus



IT'S HARD TO TRUST A PETIT four, since most of them are disappointingly sweet, and their pastry cups get soggy. But at Sant Ambroeus (1000 Madison Ave., near 77th St.; 570-2211), the bite-size open-face tarts are wonderful. The raspberry, kiwi, and peach are filled with a light custard. There are also little bigne filled with a dollop of chocolate, mocha mousse, or hazelnut zabaglione. The store, which opened in 1983, is just as appealing, its design similar to that of the Sant Ambroeus in Milan.

There are other mouthfuls that keep customers returning to Sant Ambroeus. The crisp, sugar-glazed palmiers are popular, and the gelati—strawberry, passion-fruit, espresso, apricot, gianduia (chocolate and hazelnut), blueberry, and more—are a must.

But perhaps the most appreciated sweet at Sant Ambroeus is one that's available only from November 1 until December 23. It's the panettone, for which Sant Ambroeus's Milanese baker, Giuliano, comes out of retirement to make (he's 58). The company keeps an apartment for Giuliano's stay. The store's manager, Anna Mosca, estimates that 6,400 pounds of panettone are sold in this period. "Maybe Americans like to think they are in Milan," she says with a wink.

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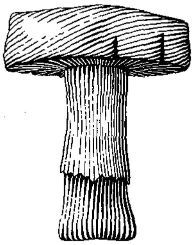
Fretta Brothers



THE FRETTA PORK DYNASTY was founded in 1890 by Louis Fretta when he opened a salccheria in Little Italy. Louis gave the shop to his son Joseph, who moved the business to a corner store at 116 Mott St., at Hester St. (226-0232). His son John, now 63, runs the business; he has taken a nephew, Ralph Maddaluno, as an apprentice, so the craft of sausage-making won't disappear. The Fretta family comes from the town of Casovatori, near Naples. "Everyone in that town was in the sausage business," says Fretta.

Fretta Bros.'store is all stainless steel and tile—the only decorations are the 300 or so soppressatas and salamis hanging from the ceiling in the front room and as many hanging in the aging room, where every sausage is tagged with its maturing date. "I'm modest," says John. "I don't go for decorations."

At Fretta's, there is always a variety of uncooked sausage—sweet or spicy. Some are seasoned with cheese, some with parsley, some with fennel or whole black pepper. There are several kinds of salami, including the exquisite fine-ground Milano, made with wine and herbs, and the loukanika (made with cheese and herbs). Eight months of the year, Fretta makes the coarse-textured, spicy cotechini. His coppa (the tenderloin cut of the hog) has the silkiness and color of prosciutto and bresaola, and a small streak of snowy white fat along its edge. One curiosity in his refrigerated cases is pork liver wrapped with a strip of white caul fat. "It's delicious fried," says John Fretta, and he's probably right, but I think I'll pass.

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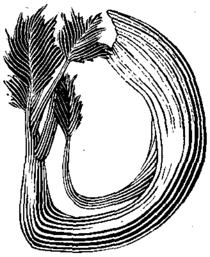
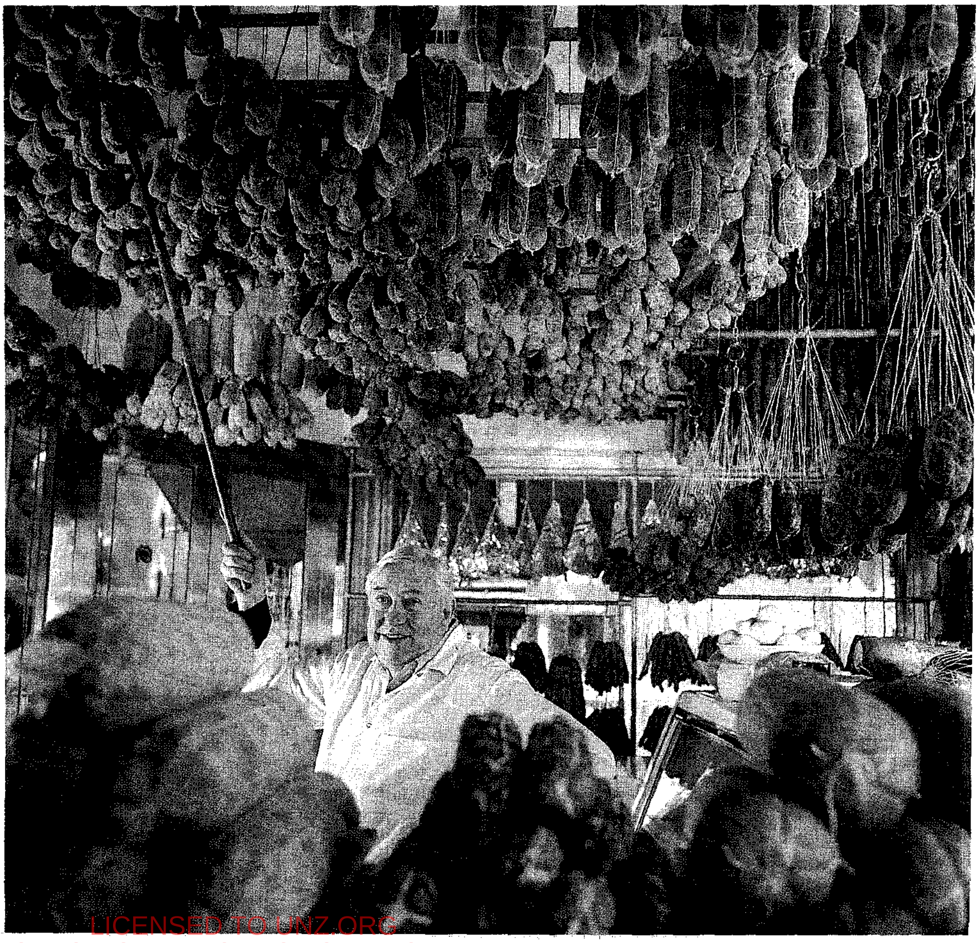
Ecce Panis



DR. JOSEPH SANTO, who owns (with his brother and sister-in-law) The Sign of the Dove, Arizona 206, Yellowfingers, Contrapunto, and, most recently, the bakery Ecce Panis (1120 Third Ave., near 65th St.; 535-2099), was always taught that bread was sacred, that bread must never be wasted. So when Santo found that a store near his Sign of the Dove was available, he thought it would be a fine place to sell the Dove's popular bread, and it would also provide needed baking space for the Dove and his other restaurants.

That's how it all started. The close "family" of bakers began with light and

JOHN FRETTA'S CEILING OF SAUSAGE.



> “WHEN WE GET IN PORTOBELLO MUSHROOMS, WE REMOVE THE TOP LID OF THE BOX AND SHOW THEM THAT WAY,” SAYS A FAIRWAY OWNER.

dark sourdoughs, with the letters EP dusted with cornmeal on the top of each loaf. Then came the pepper brioche, a whole wheat, a seven grain—and the famous focaccias.

Recently, Ecce Panis began making biscotti and a few simple (but rich) desserts. One is a lemon sponge cake with fresh raspberries baked in the batter; the berries explode deliciously. “We are mainly a bread store,” says Evelina Rector, a close friend of Dr. Santo’s who gave up her design career to manage Ecce Panis. Rector brought the shop’s lace curtains from The Sign of the Dove, and she decorated the store’s glass-shaded lamps wrapped in crocheted trim. Even when crowded, this tiny jewel of a shop always seems serene.

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Fairway Market

FAIRWAY MARKET (2127 Broadway, near 74th St.; 595-1888) has been called a farm stand with urban problems. On the street in front of the market, trucks, vans, station wagons, and limousines stand, two deep, loading or unloading. On the sidewalk, bunches of people scrutinize the goods. A man plucks a leaf from a pineapple to test for ripeness, a woman holds a plum up to the sunlight, rotates it, then returns it to the bin. All the while, porters with hand trucks packed with crates skillfully maneuver through the crowd.

“I’ve never been hit when I’ve shopped there,” says a gentleman in his late sixties. “Those porters have *skill.*”

Fairway’s aisles are always jammed, even though they were just widened from three to four feet. Collisions are commonplace, and irritations run high as one customer’s cart clangs against another’s. “There’s no verbal abuse between staff and customers in this store,” says Harold Seybert, one of Fairway’s owners. “It’s between the customers. This place has a pulse.”

If there is a conscious display aesthetic at Fairway, it’s lost on most customers, who wouldn’t care anyway. “A pile of fresh oranges is a beautiful thing in and of itself,” says Howard Glickberg, whose grandfather Nathan started the store in the twenties. “We don’t put dollars into frills or showy displays like some of the downtown markets,” adds Seybert. “When we get in Portobello mushrooms, we remove the top lid of the box and show them that way. Portobellos are beautiful.”

Fairway stocks more than 30 kinds of bread and sells about 17,000 loaves each week. In addition, one ton of De Cecco dried pasta and one ton of fresh pasta are sold in a single week. The market sells fresh orange juice, squeezed throughout the day, for $2.49 a quart. Two thousand quarts of the juice are sold in a week, more than a ton of bananas are sold in a day, and there are nearly 70,000 customer sales in a week. Fairway says its gross sales are in the eight-figure zone.

Although the store carries staple items, it is known for its exotic fruits and vegetables at good prices. From Chile, it gets red-flame grapes, plums, and Granny Smith apples. From New Zealand, kiwis, guavas, peaches, and plums. Tomatoes, at this time, come from Israel, Texas, and New Zealand.

“Unfortunately,” muses Seybert, “the best tomato I ever had came from Cuba, where it was grown in sand. You can’t get them anymore.”

Fairway’s salumeria section is regarded as one of the most extensive in the city. It sells the luscious Rapelli saucisson sec au poivre verts (from California) as well as chipolata links. The cheese department stocks 300 different cheeses—domestic as well as imported. Try some of its Northern Italian farm cheeses, like Robiola.

One of the joys of Fairway is available in late summer, when the corn is high. Fairway’s local corn comes from Long Island, where it’s picked around 5 A.M. Then the packer wets it down and wraps it in burlap. It’s trucked into Manhattan and is on the stands by nine in the morning. By 7 P.M., it’s all gone. “People snap it up in seconds,” says Glickberg. “That’s what we mean by pulse.”

THE LUMINOUS BREAD AT ECCE PANIS.

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Dean & DeLuca

IN THE LATE SEVenties, while Balducci’s was gaining popularity as a fine food store, another gourmet palace was in the works, one New Yorkers had never seen the likes of. When Dean & DeLuca opened its Prince Street store in 1977, it made food shoppers feel like connoisseurs in a cathedral. That was the philosophy of Giorgio DeLuca, a history teacher, and his partners Joel Dean (a finance officer with Simon & Schuster) and Jack Ceglac, an artist. By 1988, the store had moved to much larger quar-

THE CHEESE SELECTION AT FAIRWAY.

ters, at 560 Broadway, at Prince St. (431-1691), and the same design theme was carried out: Steel metro shelving displayed tins and jars, and the walls were painted white (in some spots, white ceramic kitchen tile was used). In both stores, the ceiling fans were given as many as six coats of different shades of white paint so the revolving blades would catch light. The aim of all this ethereal whiteness was to make the food stand out in brilliant, natural color.

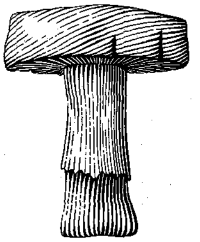
One of the more provocative sections in the store is the cheese-and-smoked-meat department. There are baked Virginia hams displayed on the counter, sliced to order. There are hams from Parma, Georgia, Vermont, Oregon. Also, a superb bündnerfleisch, soppressatas, salamis, bresaola, saucissons, wursts, and little links, like the petit jesus, made by Salumeria Biellese in New York.

The cheese buyer, Steve Jenkins (who has worked at Fairway and Balducci's), is always searching for new products. For Christmas, Jenkins is talking about a Great Lakes Cheshire cheese from Michigan ("It has a nutty flavor," he says), a St. Marcellin from the Rhône valley, and an Irish cheese, a Gubbeen (cow's milk) from Tipperary, costing a mere $23 for a pound.

Of course, there are shelves and shelves of biscuit tins, packages of proper crackers to take with cheese, and breads from just about everywhere—Silver Bell, Policastro, and more. People with a sweet tooth can get immediate satisfaction from the small packaged cakes displayed within arm's reach, like the luscious Russian babkas from a bakery in Brighton Beach. The espresso bar at the entrance is a first step in seducing a person to the sweets department. It's also a pretty good moneymaker.

Dean & DeLuca's produce department isn't as vast as Balducci's or Fairway's, and fruits and vegetables appear to be more expensive, but they are simply and beautifully displayed. You can be sure that when fiddlehead ferns are in season or when purple potatoes come in, you'll see them first at Dean & DeLuca.

Mangia



THE FORTYISH, SERIOUS-looking Sasha Muniak, owner of the new Mangia (16 East 48th St.; 754-7600—the original one is on West 56th), isn't your typical successful food-shop owner. Trained to be a concert violinist in his native Poland, he came to America and drove a taxi (for fun), then settled down to various business enterprises, one of which was Mangia, a take-out–cum–catering shop he opened in 1981. The atmosphere of the first store made people want to touch the scones, the bread, the panini, the wonderful pound cakes.

Almost a year ago, Muniak opened a second Mangia near the offices of the more than 300 corporate accounts for whom he provides lunch and dinner every weekday. He also installed an antipasto

MANGIA'S ANTIPASTO BAR—WHITE-BEAN SALAD, SCALLOP SEVICHE—IS THE BEST EXAMPLE OF HOW FOOD CAN BECKON, "YOU WANT ME."

Shelburne white Cheddar made in Vermont), plus sausages and Polish hams.

Fresh caviar is a point of pride in the Cellar, as is smoked salmon from the Faeroe Islands, Scotland, and Nova Scotia and the pepper-rind smoked salmon (called pastrami from Boston).

For the holiday season, Cellar gift ideas include the brown-sugar-cane cubes called A la Perruche (with a colorful tropical bird on the package), shipped from France and great for rum drinks. Another good small-scale gift from the Cellar is the four-pack of gold-wrapped eight-ounce coffees; these come assorted and are also available decaffeinated. And for the person who has no talent for holiday roast, Hovis carries holiday trimmings like creamed spinach, baked acorn squash with a candy glaze, mashed potatoes, corn pudding, and lots, lots more.

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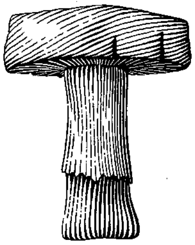
Balducci's



HOUGH BALDUCCI'S (424 Ave. of the Americas, near 9th St.; 673-2600) is now a multi-million-dollar business, it still seems like a small neighborhood store run by a close-knit family—and it is. The market is operated by the son, the daughter, the daughter-in-law, and grandchildren (with spouses) of Luigi and Maria Balducci, immigrants from Puglia. The people who love Balducci's don't mind the shouts, laughter, frenzy, spats, and sparks of an Italian marketplace, or the fact that it's impossible, on a crowded day, to steer a shopping cart in a straight line.

Balducci's began (unofficially and without fanfare) in 1915, when Luigi Balducci sold bananas from a cart in Greenpoint. Twenty years later, with Maria, he opened a produce stand there. When son Andy returned from the war in 1945, the family moved to Greenwich Avenue and Christopher Street, operating a tin-roof produce stand not far from the current store, which they bought in the seventies.

Today at Balducci's, heaps of persimmons, tomatoes, escarole, and Granny Smith apples glow like jewels in the dim interior. The dramatic appearance of the produce is the result of a lighting plan devised by Nina Balducci, Andy's wife, to liven up what had been a stockbroker's office. Nina wanted the market to look like a luxe gourmet-food store, like Peck in Milan. The plaster ceiling was painted brown, and halogen bulbs were placed above the fresh-food displays. Some Tiffany lamps were hung from the ceiling, along with garlands of garlic, shallots, dried red peppers, mushrooms, and baskets. Nina hoped that customers would be so overwhelmed by the beauty of the food that they'd touch, grab—then buy.

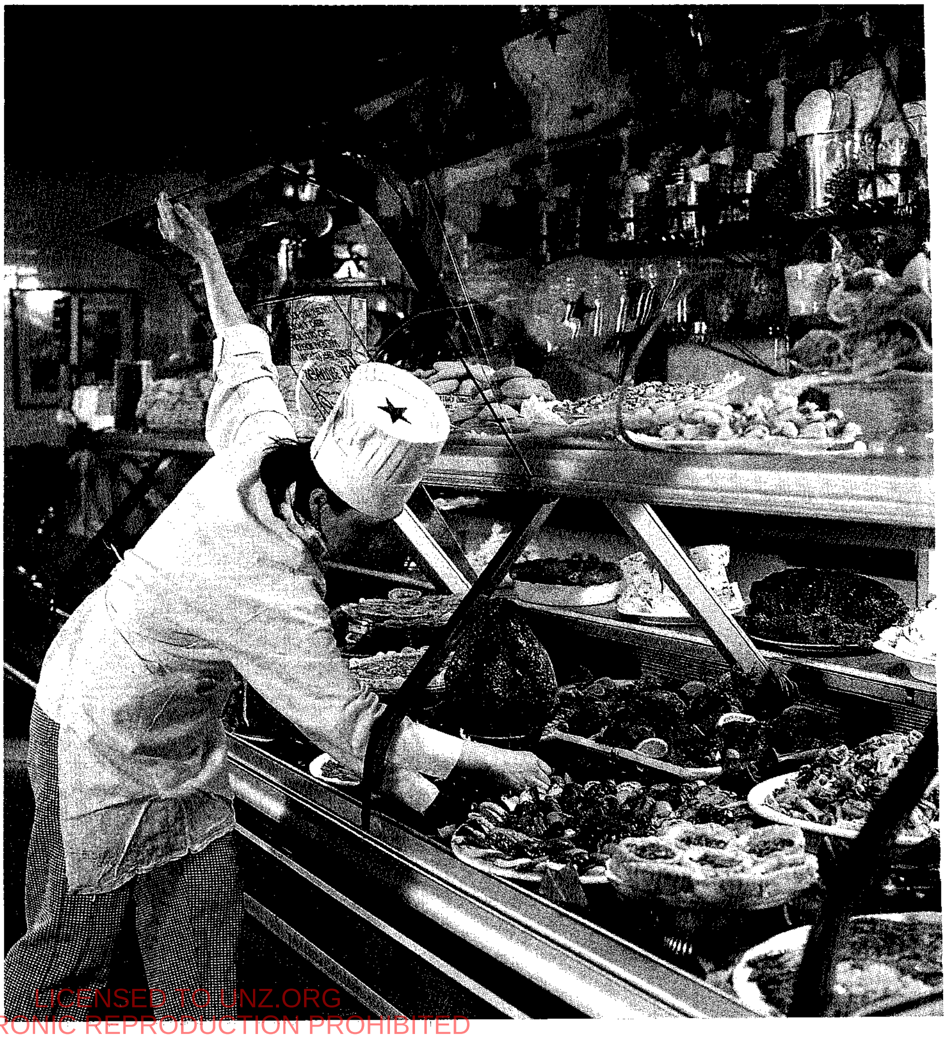
Nina's design touches may be obscured by the stampede of customers, but folks are there, after all, for the food. It's not uncommon for Charles Balducci, the produce manager, to telex a grower in the Dominican Republic at 4 A.M. asking for an air shipment of red peppers if he's learned that the red-pepper price has hit sky-high up at Hunts Point. Charles works the phones at night, so he's in touch with New Zealand for blueberries, strawberries, sea scallops, and mussels. He'll call a farmer in Mexico for peaches.

While the store bakes its own breads—like the little loop-shaped tirallis, a snack not unlike a pretzel—bakers from Queens, Brooklyn, New Jersey, and Connecticut are among the suppliers. It's estimated that 6,000 loaves of bread (not counting bagels) are sold on weekends at Balducci's.

The salumeria counter displays an appetizing number of soppressatas, saucissons, salamis, tassos, andouilles, hams, and bolognas and more than 300 varieties of cheese, domestic and imported. Many of the meats and cheese come from small suppliers, some of them secret sources. "You can get anything you want in the New York area; you just have to know where to find it," says Andy Balducci.

The seafood department carries both exotic and everyday species—from the six-inch-long red Spanish shrimp, fresh Dover sole, and Puget Sound oysters to singing scallops from New Zealand. The meat department carries game of all kinds and now, free-range organic turkeys. Balducci's is also the biggest buyer of D'Artagnan foie gras in Manhattan. Of course, prices here are steep. ■

MACY'S CELLAR.



JOEL DEAN AT DEAN & DELUCA.

bar so people could take out any of chef Eileen O'Kane's 25 cold salads displayed—each for $5.95 per pound.

Muniak, devoted to fashion, has been photographed in *The New York Times Sunday Magazine* (along with his wife, Joanna Cottrell, a former editor at *Vogue*) wearing the designs of his friend Romeo Gigli. And when Muniak planned his second venture, it was with clean, industrial design in mind. "Sascha is interested in the contrast of colorful textured food and the starkness of industrial materials, like heaping a great display of a complex vegetable salad into a steel dish," says Ricardo Diaz, Mangia's food director.

Mangia's antipasto bar is the best example of how food can say, "You want me." The most outstanding salad when I visited was a mezzi rigatoni with light pesto dressing and miniature green and yellow pattipan squash. The white-bean salad was garlicky and lightly oiled, while the grilled slices of acorn squash were delicious. There was bocconcini in a light herbed dressing, a fine scallop seviche, couscous salad, barley salad with vinaigrette dressing, grilled endive, grilled chicken slices with a faint smoky flavor, plus extraordinary squid slivers in vinaigrette sauce. Mangia also does home catering.

Macy's Cellar

MACY'S CELLAR (151 West 34th St.; 695-4400) was conceived when president Edward S. Finkelstein (he's now chairman of the board), looking to upgrade the Macy's image, decided there was also fashion in the kitchen, that it could be chic to be a cook. "We'd hoped to attract the yuppies who would buy just about anything at Macy's," he says.

Finkelstein's vision was to have a somewhat formal, leisurely, handsomely crafted emporium, accented with dark paneled wood walls and copper, and a comfortable, secure sense of bounty. He also created a section of The Cellar that carries imported and domestic gourmet cookware ("The tools of the trade," says Finkelstein), plus tabletop items such as dishes, glassware, and linen.

Fresh gourmet food to go was also on the agenda. Ottomanelli, the well-known butcher, has a store in The Cellar, and recently Gene Hovis, who has written books on American cooking and party-giving, was brought in as a vice-president. Says Finkelstein, "Gene gives us a sense of dash and the knowledgeability of an epicure." One of Hovis's signature dishes, a bourbon-baked ham, can be sold by the slice (the rind crackles with brown sugar!), or the whole ham can be express-shipped. Hovis's well-known lemon pound cake is also available for shipping in tins.

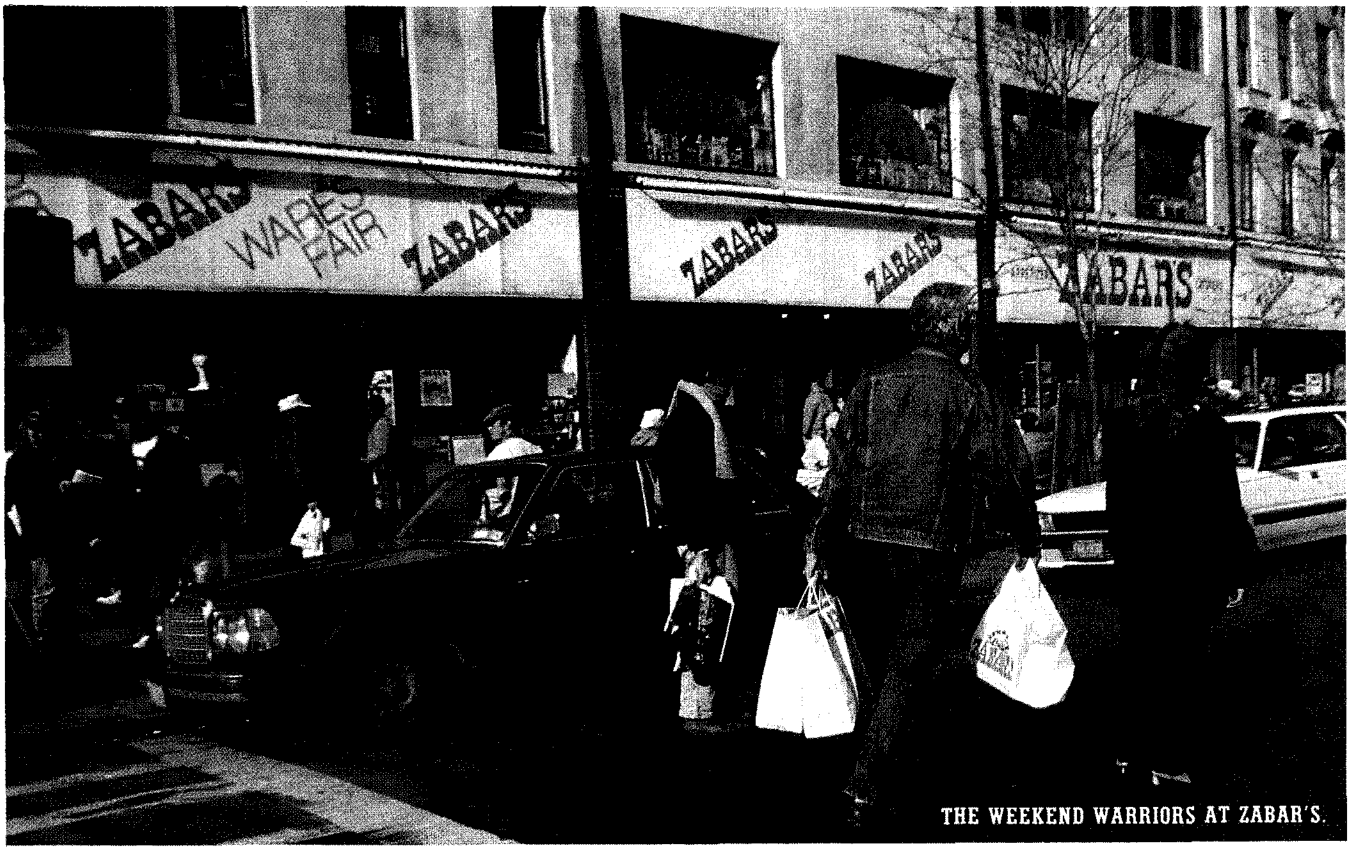
Macy's Cellar stocks more than 300 cheeses, imported as well as domestic (try the

THE FEAST AT MANGIA.

In the NABES

EAST SIDE, WEST SIDE, UPTOWN AND DOWN, THE BEST BUTCHERS, BAKERS, AND EVERYTHING-MAKERS

By Barbara Costikyan



THE WEEKEND WARRIORS AT ZABAR'S.

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Chinatown

Big Wong, 67 Mott St., bet. Canal and Bayard Sts.; 964-0540. The take-out section of this popular restaurant offers the tastiest roast and barbecued meats in Chinatown. Roast duck, roast pork, and barbecued pork are cooked while you watch.

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Chuen Hing Poultry Market, 123 Mott St., bet. Hester and Grand Sts.; 966-0771. Popular with locals, this store carrries "black" chicken, used to make a rich broth. Chuen Hing also carries chukar partridge, squab, quail, rabbit, fresh pork loin (for Chinese appetizers), beef, and frozen crocodile meat, which tastes like tough chicken.

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Fong Inn Pastry Corporation, 46 Mott St., bet. Bayard and Pell Sts.; 962-5196. Some chefs say this is a great noodle source and buy wonton wrappers here for their restaurant kitchens. The best bet is to ask for the half-cooked noodle, which is perishable, so refrigerate at once. When ready to cook, just stir for seconds in the wok.

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Downtown

Essex Street Pickles, 35 Essex St., bet. Grand and Canal Sts.; 254-4477 or 1-800-252-GUSS. Essex (with barrels on the sidewalk) carries a variety of pickles, pickled whole green tomatoes, pickled

PHOTOGRAPH BY TED HARDIN

red cherry tomatoes (delicious!), sweet pickled peppers, hot pickled peppers, plus two kinds of sauerkraut: sweet (which is only a *bit* sweet!) and sour.

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Gertel's, 53 Hester St., bet. Ludlow and Essex Sts.; 982-3250. This place makes the best jelly doughnuts ever. The dough is fluffy, and the raspberry purée is fresh and not too sweet. The doughnuts, which cost $.75, also come with chocolate and custard filling, and recently, the shop has begun to make doughnuts filled with lekvar. Gertel's will ship anywhere in the U.S.A. (The doughnuts freeze well.)

……

Kurowycky Meat Products, 124 First Ave., bet. 7th and 8th Sts.; 477-0344. Unless you are willing to go out to the superb Polish butchers in Greenpoint, this is one of the best sources for kielbasas, sauerkraut, and ham. There are dozens of sausages to select—like the fresh, herb-flecked kielbasa. The best buy here is the whole baked ham (glazed, of course) for about $60.

……

Murray's Cheese Shop, 257 Bleecker St., at Cornelia St.; 243-3289. Murray's stocks more than 400 varieties of cheese, lots of peasant-style breads, and fresh salads to go, like celery rémoulade, fresh hearts of palm in vinaigrette sauce, frutti di mare, and marinated mushrooms. The most popular cheeses are the Italian ones like Romano, Asiago, and Gorgonzola.

……

Myers of Keswick, 634 Hudson St., bet. Horatio and Jane Sts.; 691-4194. Lonesome Brits who live in New York like to shop here because Myers carries all things English. Pork pies are made on the premises from an authentic English recipe. Myers also carries the true British banger, a chipolata, and the Cumberland-style herbed pork sausage. Of course, there are biscuits galore, and cheeses like Cheshire, Cheddar, Stilton, and Caerphilly. Through the holidays, Myers is making mince pies.

……

Patisserie Claude, 187 W. 4th St., bet. Sixth and Seventh Aves.; 255-5911. Some folks believe that Claude's croissants are the best in town, which may account for the fact that he runs out of them early in the day. Another Claude goodie is the individual open-face fruit tart with a custard filling and a delicate fruit glaze.

……

Taylor's Prepared Food & Bake Shop, 523 Hudson St., bet. W. 10th and Charles Sts.; 645-8200. Try Cindi Taylor's oat-bran muffins, pumpkin cookies, and yeasted sticky buns filled with pecans and raisins. Taylor is also known for her pumpkin cheesecake, chocolate soufflé cake, and a fine pound cake. Recently she's added two winners to her roster: a banana-bread pudding sold by the portion ($1.50) and a large éclair.

Washington Market, 162 Duane St., at Hudson St.; 571-4500. This market opened earlier this year, and it's become the take-out-catering shop of the moment. There are lots of expensive packaged foods such as biscuits, pasta, jams, and barbecue sauces, but the salads are the reason to shop here: grilled steak and vegetables in balsamic vinegar; a pad thai noodle salad with chicken; tuna niçoise; penne with olive paste.

……

Midtown

Empire Purveyors, 901 First Ave., bet. 50th and 51st Sts.; 755-7757. Would you believe a sixteen-inch-long fillet of beef, trimmed, averaging $45? Or a standing rib, deckle removed, eight ribs at $5.50 a pound? Or a crown roast of lamb at $9.90 a pound? Whole hams cost about $1.89 a pound.

……

Fisher & Levy, 875 Third Ave., bet. 52nd and 53rd Sts.; 832-3880. Surprisingly, this office caterer–cum–pizza café turns out some of the best-tasting, most fattening, most addictive baked goods in town. Try the fudge brownie, lemon bundt cake, chocolate raspberry truffles, carrot cake, southern pecan pie.

……

Good & Plenty, 410 W. 43rd St., bet. Eighth and Ninth Aves.; 268-4385. The owner and chief chef, Eileen Weinberg, makes an excellent vegetable frittata. Vegetarian chili, which is good and spicy, is Weinberg's signature dish, and it goes well with almost any roast you prepare. Weinberg also makes a vast array of cold salads (with rice, beans, chicken) and an excellent gumbo.

……

Hale & Hearty, 849 Lexington Ave., bet. 64th and 65th Sts.; 517-7600. This store offers bulgar salad, roasted whole beets laced with thyme, a wonderful vegetable tart, and great barbecued or grilled teriyaki chicken.

……

Les Halles, 411 Park Ave. So., bet. 28th and 29th Sts.; 679-4111. Connoisseurs of boudin blanc and boudin noir and lovers of merguez say the butcher-shop section of this restaurant carries the best of the best.

……

Kalustyan's, 123 Lexington Ave., bet. 28th and 29th Sts.; 685-3451. The combination of Middle Eastern breads, Armenian delights, and Indian chutneys and curry pastes makes the place a fine spot for leisurely shopping. Kalustyan's also carries Indian crunch snacks such as roast green peas, pumpkin seeds, and nuts.

……

Katagiri, 224 E. 59th St., bet. Second and Third Aves.; 755-3566. This is a small superette carrying Japanese food as well as lacquerware. Here's the spot to choose from half a dozen or so soy sauces, green teas, barbecue sauces, wasabi powders and paste. Also, fresh daikon and sushi and sashimi beautifully packaged in a black plastic bento box.

……

Salumeria Biellese, 378 Eighth Ave., at 28th St.; 736-7376. Salumeria Biellese provides many fine food stores with sausage products: boudin blanc to Les Halles, boudin noir to the Ballroom, cotechino to Balducci, chipolata to Myers of Keswick. The store also makes excellent hero sandwiches.

……

Spice and Sweet Mahal, 135 Lexington Ave., at 29th St.; 683-0900. Indian sweets may be a bit much, but the pretzel-shaped jalebi is worth buying for the experience. It's a small, twisted, deep-fried delight, and when the tongue hits the jalebi crust, there's a sweet squirt of syrup.

……

Todaro Brothers, 555 Second Ave., bet. 30th and 31st Sts.; 532-0633. Todaro has a good supply of olives (including the garlicky green Moroccan cracked olive), salamis, and soppressatas, and there's an excellent butcher. Todaro also carries a large assortment of breads.

……

Upper East Side

E.A.T., 1064 Madison Ave., bet. 80th and 81st Sts.; 772-0022. Eli's bread (in all its varieties) is excellent, and the chicken-tarragon salad, at $24 a pint, is expensive but outstanding (and rich—so a little goes a long way).

……

Grace's Marketplace, 1237 Third Ave., at 71st St.; 737-0600. Grace's offers superb produce and good breads. The charcuterie-and-cheese department is extensive, but the carryout leaves something to be desired.

……

Hungarian Rigo Bakery, 318 E. 78th St., bet. First and Second Aves.; 988-0052. Babka-lovers can choose between plain or chocolate babka. The pecan cookies covered with powdered sugar are among the best around, and so is the poppy-seed strudel.

……

Ideal Cheese Shop, 1205 Second Ave., bet. 63rd and 64th Sts.; 688-7579. This store stocks more than 150 types of cheese, cheese spreads, and biscuits. Owner Edward Edelman's newest cheese is the

The
FOOD
of
NEW
YORK

Cleron from the Comte region of France. "It's almost identical to the vanishing Vacherin Mont d'Or," he says. Here's one shop owner who's completely willing to tell you anything and everything he knows about cheese.

……

Likitsakos Market, 1174 Lexington Ave., bet. 80th and 81st Sts.; 535-4300. Greek ownership, Greek delicacies (such as taramosalata), baklava, grape leaves, Greek olives, plus signs in Hellenic-style lettering, add to the glamour of shopping in an ethnic store that's in the heart of the Upper East Side.

……

Lorenzo & Maria's Kitchen, 1418 Third Ave., bet. 80th and 81st Sts.; 794-1080. Try the whole filet mignon, roast duckling, green lasagna, choucroute garni, Cornish hens, and the mâcedonia of fruit made each day.

……

Old Denmark, 133 E. 65th St., bet. Lexington and Park Aves.; 744-2533. The only problem with this shop on the basement floor of a beautiful brownstone is that you have to like foods that are made with a lot of mayonnaise, but if you balance the exquisite lobster salad ($24.80 a pound) with some matsjes herring, cucumber salad, Russian beet salad, or petits pois, you're not overdoing it. The Danish pâté loaf is first-rate.

……

Orwasher's, 308 E. 78th St., bet. First and Second Aves.; 288-6569. If you arrive early enough, there is raisin-pumpernickel, Hungarian potato, rye, and challah bread. If you want to show an out-of-towner a typical "old New York spot," Orwasher's is it.

……

Schaller & Weber, 1654 Second Ave., bet. 85th and 86th Sts.; 879-3047. This 54-year-old store is what remains of schinken shops (pork stores) in Yorkville. There's always a crowd at the counter waiting for any of the 70 varieties of wursts, Prague ham, Westphalian ham, and lachschinken, the filet mignon of pork.

……

William Poll, 1051 Lexington Ave., bet. 74th and 75th Sts.; 288-0501. This place has loyal clients who still buy their roast-beef sandwiches here, but the present-day appeal of Poll's is the mastery of a nice hunk of tea sandwich. If that sounds like a contradiction, just ask for a watercress-dip-and-cucumber sandwich on white, then bite in and notice how satisfying it is.

……

Word of Mouth, 1012 Lexington Ave., at 72nd St.; 734-9483. Standard entrées are wonderful meat loaf, whole filet of beef, an apricot-glazed ham, several chilis (hot, mild, and vegetarian lentil chili). The shop's green lasagna can be ordered with or without meat. The moussaka, made with béchamel sauce, and the Chicken Mexicana are robustly seasoned.

West Side

Broadway Farm, 2339 Broadway, at 85th St.; 787-8585. Fairway Market in miniature (a former Fairway worker owns it). At the salumeria counter, twelve-inch-long Pick salamis dangle from meat hooks overhead; on the counter are crocks of olives, and opposite are arrays of fresh stuffed pastas. What shines in this new market is the brilliance of the produce and the neatness of a brand-new place.

……

Columbia Bagels, 2836 Broadway, at 110th St.; 222-3200. Open 24 hours a day for bagel-bingers, the shop makes several varieties of bagels—cinnamon-raisin, pumpernickel, sesame, caraway, onion, regular, etc. One of the appeals of the place is that they'll make up any size of bagel to order.

……

Murray's Sturgeon Shop, 2429 Broadway, bet. 89th and 90th Sts.; 724-2650. Smoked salmon is the ticket here (it's $36 a pound, sliced), but so is the creamed herring, which we've found to be the best in town. Caviar is another great item here; you can always be sure that Murray's carries the finest. Recently, Murray's has begun to prepare vegetarian soups—the split-pea is right for the winter season.

……

Sarabeth's, 423 Amsterdam Ave., bet. 80th and 81st Sts.; 496-6280. Known for breakfast, brunch, lunch, and for dinner, too, Sarabeth's also does a big business in jams and pastries. The orange-apricot marmalade is one of the most popular items, but don't forget apple butter, plum loco, and strawberry jam. Sarabeth's signature offering is the mighty pumpkin muffin, with its spicy, mellow, faintly sweet flavor.

……

Soutine Bakery, 104 W. 70th St., bet. Broadway and Columbus Aves.; 496-1450. Best known for her shortbread, fudge cake, and savory breads, Madge Rosenberg makes a Brie en croûte that's an excellent appetizer. Better still is the Camembert en croûte, an appetizer with more bite.

……

Zabar's, 2245 Broadway, at 80th St.; 787-2000. Founded in 1938, Zabar's has perhaps the widest range of imported cheese and smoked fish of any store in the city, and a dizzying array of meats and prepared dishes. The freshly roasted coffee, of course, is why many people cross Central Park from the east on a regular basis.

Queens

Casa America, 102–08 Roosevelt Ave., bet. 102nd and 103rd Sts.; (718) 426-5920. A true bodega and answer to the prayers of those who never stopped mourning the closing of Casa Moneo. The small shop carries a variety of fresh vegetables for Mexican cooking: fresh tomatillos, yuca, banana leaf, cactus, chiles, jícama, plantains. There are many brands of salsa picante, purple corn flour, dried espazote, as well as queso blanco, arepas, and corn tortillas.

……

Double Quality Market, 135–08 Roosevelt Ave., bet. Prince and Main Sts.; (718) 886-6668. Open seven days a week, this pan-Asian supermarket carries live lobsters in the tank, Chinese vegetables, dozens of noodles—egg, plain, buckwheat cellophane—dried as well as fresh. Plus a wide range of teas and fresh Asian vegetables.

……

Han ah Reum, 78–14 Roosevelt Ave.; (718) 478-1982. English isn't spoken here, but you'll know what it is you want once you stroll this mammoth place: wasabi powders, many soy sauces, ceramic and stoneware cookery pots, good buys in fine-sliced beef (in case you're doing your own sukiyaki), and an enticing array of ready-to-go Korean delicacies, such as mussels in spicy sauce, black bean with sesame, blue crabs in spicy sauce, and a million kinds of kimchi.

……

Silver Bell Baking Company, 43–04 Junction Blvd., at 43rd Ave.; (718) 779-5156. More than a century old, this Lithuanian bakery is open for retail on Wednesdays, Fridays, and Saturdays, and many a gourmet cook makes monthly trips to stock up and freeze the breads. There is a light Lithuanian rye, a dark rye, and a whole grain.

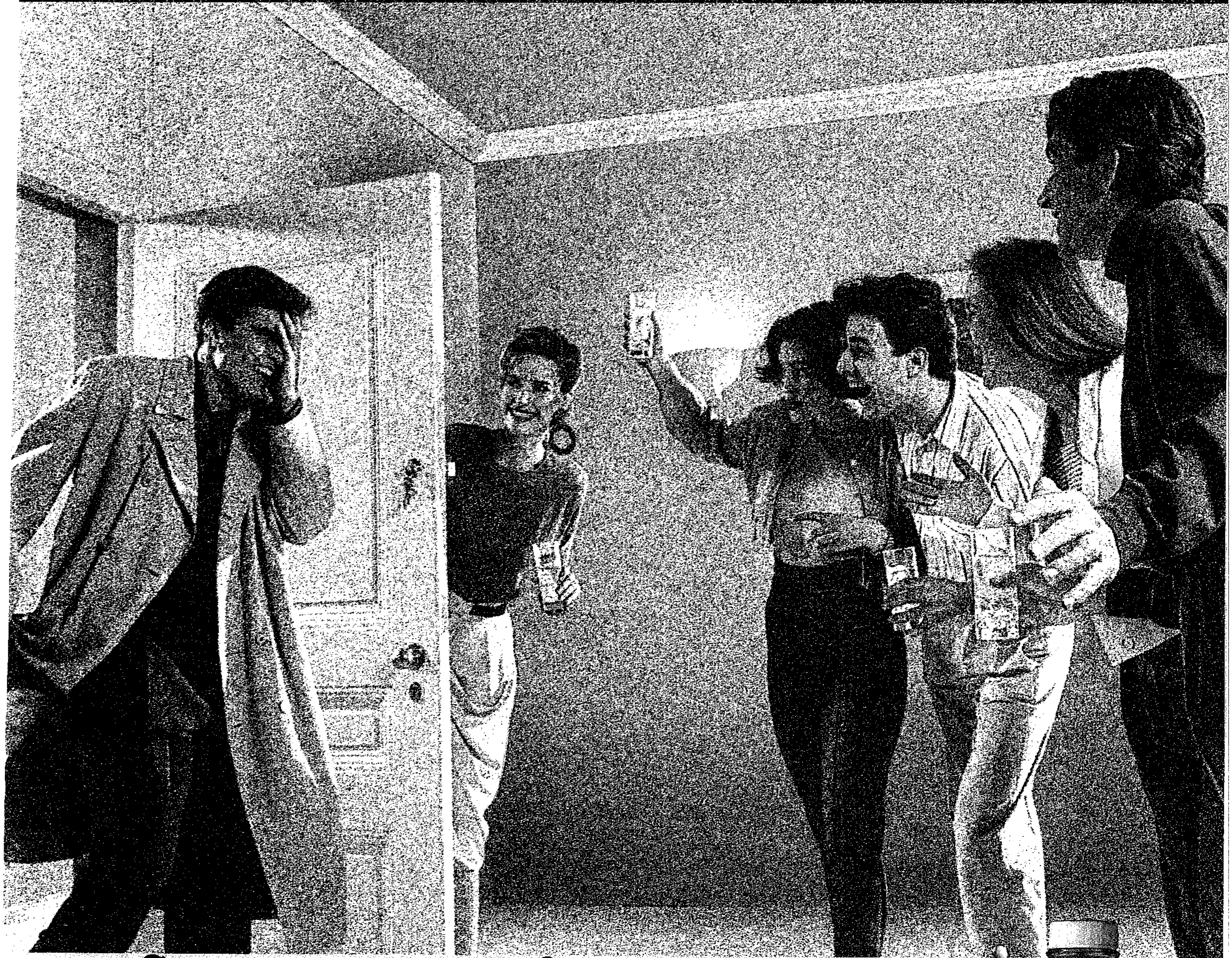
……

Ten Ren Tea and Ginseng Company, 135–18 Roosevelt Ave., bet. Prince and Main Sts.; (718) 461-9305. Chinese families gather in this tiny shop to enjoy tea and leisure. The owner explains the kinds of teas and herbs for sale: loose or boxed tea bags. I selected the Ten Ren Pouchong Tea, "for dieters." It's worked for me.

……

Traditional Irish Bakery, 57–21 Roosevelt Ave., bet. 58th and 59th Sts.; (718) 899-1434. The sign in the door says MIND THE STEP, which says it all about the Gaelic soul of this store. Behind the counter, there's barmbrack (an Irish raisin bread) and scones, Irish soda bread, and batch loaf—a soft white bread. In the small freezer case are Irish-style bangers. ■

GOTCHA!



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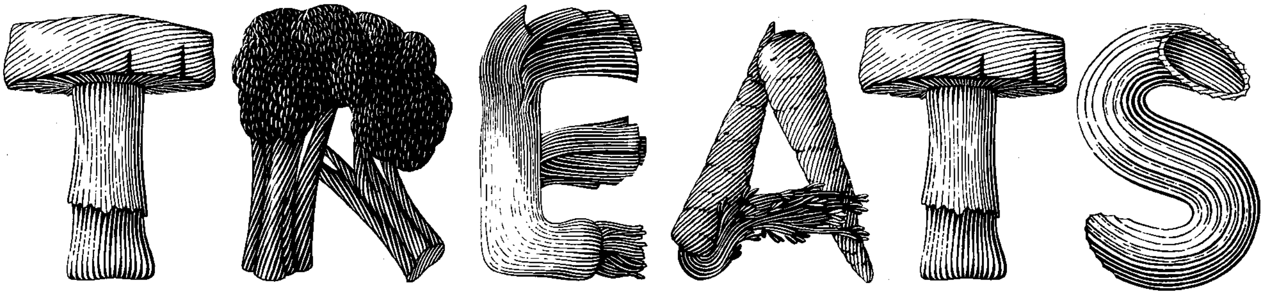
Street TREATS



FROM GYOZA TO GRILLED CHICKEN THIGHS, YOU CAN GET IT ALL ON THE SIDEWALKS

By Stephen Dubner

HENRY ROMERO.

TO THE IRONIC, THEY ARE known as Chez Sabrett; the scornful call them dirty-water-hot-dog stands; thousands call them lunch. From dogs to shrimp, from soup to nuts, pushcart food is a New York staple. On a clear day, you can eat forever. Nowhere else do plumbers and CEOs and tourists all shoulder in under the same umbrella, grimy and torn as it may be. The food? Surprisingly good, sometimes. The ambience? Unequaled. And cheap at twice the price.

……

Mexican

FRESH AND CLEAN," that's the secret," says Henry Romero, grinning. "I used to work in restaurants—you had to fight off the rats, my friend. Here, everybody *sees* your kitchen." Romero is a 37-year-old Colombian, and his kitchen is at 54th Street and Madison Avenue, a red-and-white pushcart titled North of the Border and topped by an overgrown plastic sombrero. Romero serves up tacos and burritos that, he announces, were praised by no less than the New York *Times:* "A true dining experience," he paraphrases. Burritos ($2) come in chicken, beef, and bean; there's also chili, nachos, and rice and beans. And homemade hot sauce, *very* hot. Romero's cart was even commandeered by Barbra Streisand for a scene in *The Prince of Tides.* One problem: For legal reasons, Romero must change the name of his cart. What'll it be? He thinks hard, scratching his beard. He brightens. "Mexican Food!" he declares. "Yeah, that's it very easy."

NAJIB POPAL.

SAID ABDELGHANI.

……

Chopped Chicken

NAJIB POPAL SAW THE FUture of street food, and its name was chicken. A refrigerator salesman in Afghanistan, Popal had come to the U.S. and was selling beef koftas—small patties still offered by some vendors—when, in 1983, he sensed a red-meat scare on the horizon. His solution: marinated chicken thighs, grilled and chopped, served in a pita with lettuce, tomato, and any of four sauces. Messy? Of course. But toothsome, too, and only $2.75. Popal was the first to sell such chicken, he claims, and is still the best. "It is because of the seasoning I use," he says, "but that's a secret; I can't say; I'm very sorry." Popal's pushcart is part of the flotilla parked across from Radio City Music Hall, at Sixth Avenue and 50th Street.

……

Falafel, Eggplant, Etc.

TWO CARTS DOWN FROM Popal is Said Abdelghani, a balding, soft-spoken, 31-year-old Cairene who offers a vegetarian menu. On a good day, he moves about 150 pita sandwiches, most of them falafel. Also popular is deep-fried eggplant, cubed and skinless, and the trusty falafel/eggplant combo ($2.75). Every night, Abdelghani makes batches of hummus and baba ghannouj. There's also tahini (sesame sauce) and, of course, a top-secret hot sauce.

……

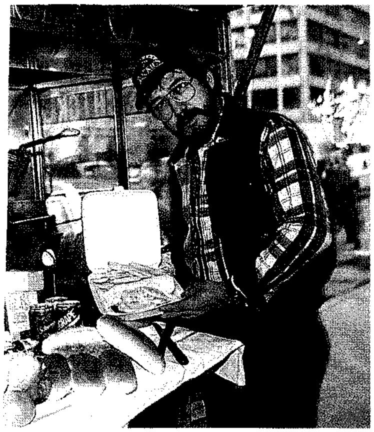
Baked Potatoes

IT'S ONLY 2:15, AND KATHY Forcelli is already out of spuds. So she watches the snow hurtle down outside the Citicorp Center (Lexington Avenue at 53rd Street), where she tops baked potatoes with chives, broccoli, Cheddar cheese, chili, and sour cream. "I like the work," says Forcelli, "but it's a little much. I have a house to keep." Two years ago, she and her husband (she was in retail, he in the telephone business) were vacationing in San Juan, and they spotted a baked-potato vendor. Potatoes in Puerto Rico? Then surely in New York. The Forcellis now have four potato carts, all in Manhattan, all manned by Forcellis (Mom and three sons; Dad supervises). Today, it's freezing cold, but Kathy is comforted by the four-drawer oven, which reaches 750 degrees, and by the fact that she moved 95 Idaho potatoes—"Very, very large," she says, "and very, very delicious." The Forcelli potato, with toppings, is $3.

....

Philly Cheese Steaks

THE TWO ELDEST OF CESARIO Gonzalez's six children are already in college, and what put them there is Philly cheese steaks. Along with chicken breasts, steak fries, and the occasional fried shrimp. It doesn't hurt that Gonzalez himself is such a charmer. "Hey, amigo, check out this steak," he exhorts, chopping off a corner to sample. It's the bread, he insists, that's the clincher on his steak sandwiches: yellow semolina from a bakery ("Can't say where") that tweaks its recipe ("No more details!") especially for Gonzalez. Forty years old, born in Puerto Rico, Gonzalez has held the southwest corner of Park Avenue and 51st Street for nine years, blasting forth Latin pop music, giving his daily leftovers to the homeless. For a Philly steak and crispy fries, Gonzalez charges $4.50.



CESARIO GONZALEZ.

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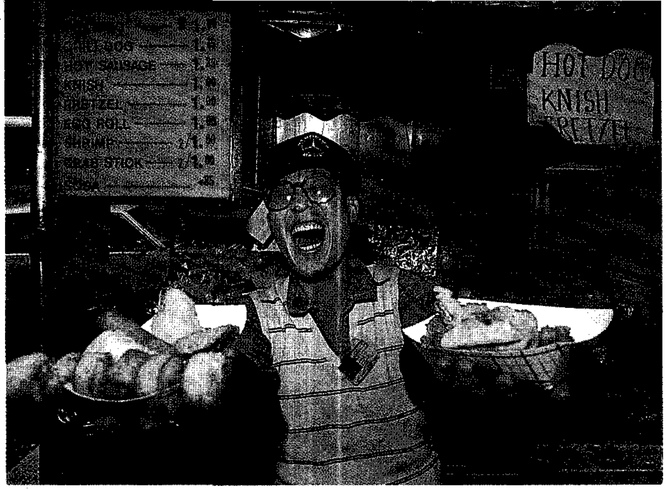
Downtown Chinese

FAR, FAR, FAR FROM MIDtown, a 36-year-old Cantonese named Zxu waits out the cold rain that's been killing her business. Hard by the Manhattan Bridge, on Market Street just off East Broadway, Zxu hawks her specialty: warm sweet rice packed into the shape of a hatchet head, wrapped in bamboo leaves, and tied meticulously with string. She also sells broad, moist rice noodles (topped with marble-sized fish balls), lo mein, beef tripe, and a thick, gray rice soup. The soup is 75 cents; everything else, $1. Zxu makes all this herself at night, boiling the imported bamboo leaves and letting them soak for five hours so the rice won't leak through.



KIM YEON GUEN.

....

Midtown Chinese

KIM YEON GUEN MUST BE farsighted. To slap a trio of gyoza (vegetable dumplings) into a tray, he practically burns his nose on them, but he can spot a familiar customer half a block away and have her egg roll waiting. The egg roll is $1, the gyoza five for $1, and Kim is comically mercurial, wearing a blooming smile one minute, a concentrated frown the next. Five years ago, he left Korea; now 27, he's at 42nd Street and Third Avenue, peddling fried rice, crab sticks, and tempura (batter-fried vegetable patties or shrimp), along with hot dogs, sausages, and knishes. And there's a fish combo, which, Kim admits, contains not a lick of real fish. As close as he gets to it, he should know.

....

Souvlaki

JOHN KARADIMAS CAME TO souvlaki by way of cars, then flowers. He met his future wife while she was vacationing in Greece, where Karadimas was an auto mechanic. He moved here five years ago and bought an East Side flower shop. But six months ago, tough times forced him to sell. Now he's at 62nd Street and Broadway every weekday, come rain or snow or, in today's case, blustery cold.

ERIC OWEN.

"I have a lot of bills," says Karadimas, shrugging.

He has only fifteen skewers, pork and lamb, ready for the day; he learned early on not to cook too much. He also learned to keep on hand plenty of lettuce and tomatoes, onions and peppers, hot sauce and sanziki (yogurt, garlic, and cucumbers). A loaded souvlaki is $2.75. "Most of the people that come to these pushcarts are working-class people," says Karadimas. "They want everything they can get on a souvlaki."

....

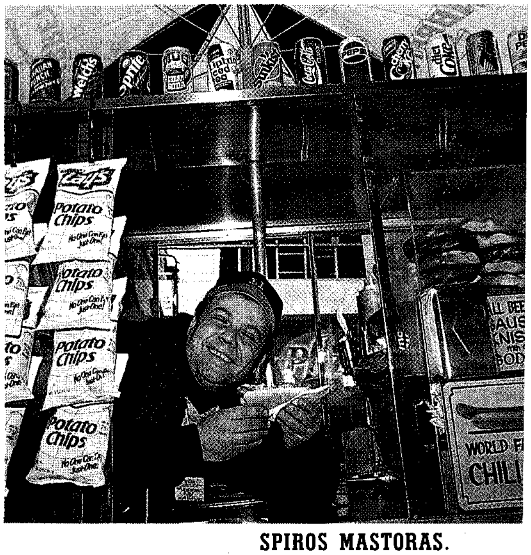
Soup

THERE ARE EIGHT SOUP'S On wagons in midtown, and one of them, at Sixth Avenue and 55th Street, is ruled by Eric Owen, 28. A rock-and-roll drummer by night, Owen dispenses cream-of-mushroom, vegetable-with-cheese-tortellini, and chicken cacciatore at a dizzying pace—his line often stretches to twenty customers. The Soup's On carts rotate their menu daily, with a summertime menu as well. The soups cost $3, the cacciatore $4; both include toppings and a breadstick—"one automatically," confides Owen, "and two if you ask for it."

....

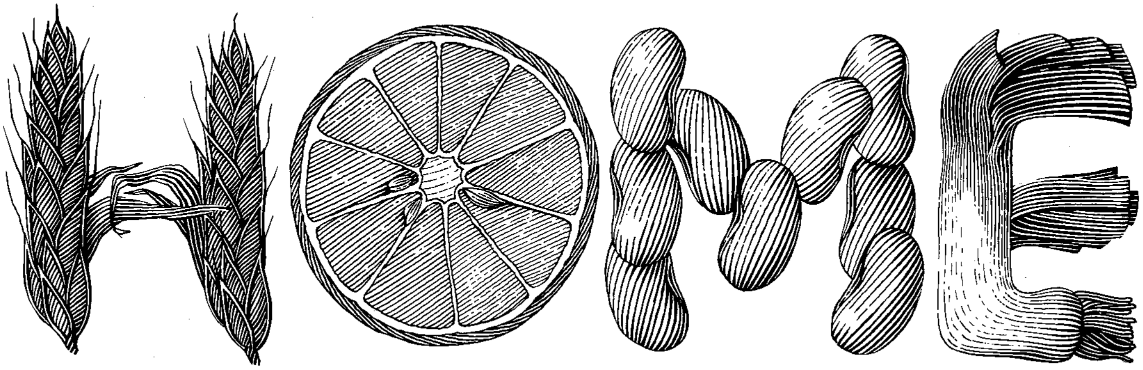
Hot Dogs

ONE BURST OF WIND-blown steam (bun compartment), another burst (dog compartment), then a third (relish tray), and it's all over. Spiros Mastoras can dress a hot dog in twelve seconds; a sausage, which requires an incision, takes seventeen. Only 29, Mastoras has averaged about 100 dogs a day for twelve years, camped directly in front of the News Building, on 42nd Street between Second and Third Avenues. With a wife and two children, Mastoras works five years to take a month's vacation in his native Greece. He's not due again for three years. That's about 78,000 dogs, twelve seconds at a time. ■



SPIROS MASTORAS.

PHOTOGRAPHED BY CHARLIE SAMUELS

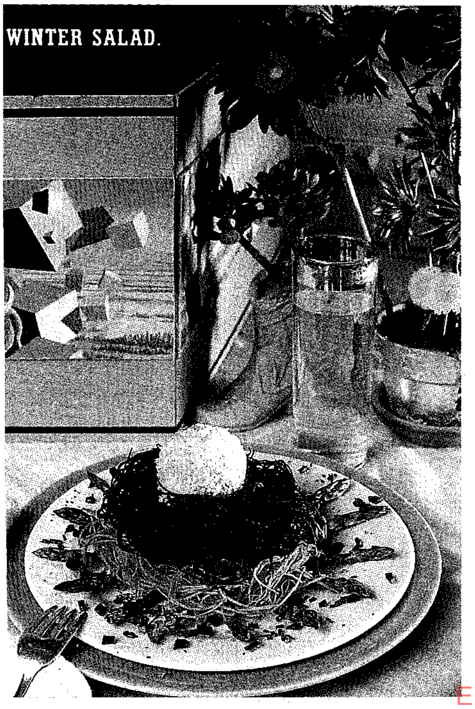


HOME Cooking

HOME ALONE, THESE AMATEUR CHEFS DELIGHT THEIR GUESTS—AND THEMSELVES—JUST FOR THE FUN OF IT

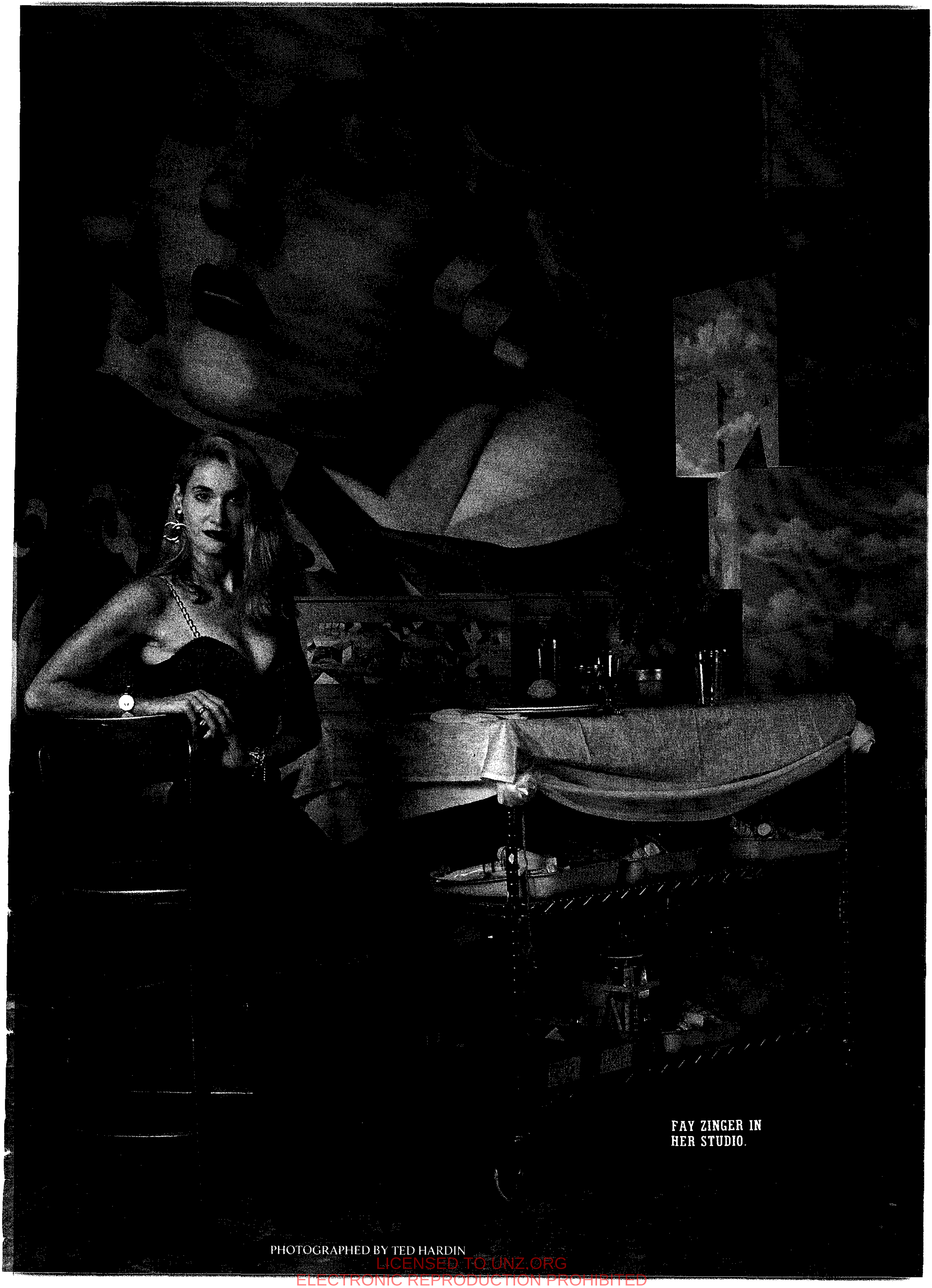
"IT WAS. . . . " FAY ZINGER SEARCHES FOR THE RIGHT WORDS TO DESCRIBE THE MYSTERY, THE ecstasy, the sensuality she wants to convey. Her mouth curls with pleasure, as if she is recalling a great love affair. But Zinger is remembering a tomato, a tomato that James Beard had stuffed with fennel and dried apricots and cooked in the circulating air of a convection oven for several hours, until it was still firm enough to keep its shape on the plate but would melt on the tongue. It was . . . well, words can't express.

Around this city every night, people are phoning for dinner reservations, nuking frozen eggplant parmigiana, stopping off at the Silver Palate or Remi To Go or the Szechuan Cottage/Palace/Garden. Take out and carry in is how many New Yorkers eat these days and how they entertain. But even in a city where time is money, many people are mad enough about food to prepare it with loving, even obsessive, care, and present it beautifully. Most of them insist it's noth-



WINTER SALAD.

By
Aimee Lee Ball
with Gillian Duffy



FAY ZINGER IN HER STUDIO.

PHOTOGRAPHED BY TED HARDIN

"I MAKE SURE NOT TO HAVE CHEESE IN TWO DISHES," SAYS MARTIN, "AND IF IT'S A HEAVY DINNER, I'LL HAVE A LIGHTER, ACIDIC DESSERT."

ing special and would hesitate to call the behavior old-fashioned. They are simply providing a show of care for family and friends commensurate with their interests and skills. And the best part is: They get to eat too.

FEED A STARVING ARTIST, reads a sign in Fay Zinger's TriBeCa studio. The precept is taken quite literally. "I probably seem like the least domestic person in the world," she says, "but I'm always feeding people."

Zinger is a partner in Modeworks, a studio that produces decorative murals and floor displays for restaurants, hotels, retail stores, and other public spaces. (Her 60 staff artists are responsible for the clouds above the lap pool at Wall Street's New York Health & Racquet Club and the pseudo-French revolutionary walls in the Limited's Express.) Eleven years ago, when the business began, there were almost no neighborhood restaurants for entertaining clients, so Zinger began inviting people for home cooking, prepared with a hot plate and a convection oven (illegally plugged in, since the commercial loft wasn't zoned for a kitchen).

"Here I was in this artistic community," she says. "Artists kept dropping in, bringing their gallery dealers with them and—gee whiz!—it just happened to be dinnertime. I'd cover a paint wagon with plywood, throw on a tablecloth, and serve a meal."

Zinger learned how to cook from Audrey Hepburn. Sort of. Watching her favorite movie, *Sabrina,* she used to imitate Hepburn trying to crack eggs with one hand ("It's all in the wrist") at a master class in Paris. "As a child, I cooked out of necessity," says Zinger. "Both my mother and grandmother died when I was young; I had three brothers; and nobody liked the cooks my father hired. But it wasn't a responsibility—it was an accomplishment." At college in the south of France ("studying how to be social"), she'd pick up a bunch of sorrel or a piece of salt cod in the marketplace and ask the vendor, "What do you do with this?" Back in New York, she landed a job as an "espresso girl" at Da Silvano, always pestering the owner for his secrets and being told, "None of your business." She earned his respect when she figured out how to duplicate one of the restaurant's signature dishes (veal rolled with pistachios and prosciutto, boiled, roasted, and sliced cold).

Zinger rarely makes anything the same way twice, is not afraid to try a never-attempted dish on company ("I'll choke 'em"), and even thinks fondly of such mishaps as her "disaster gnocchi": The little dumplings are supposed to be filled with ricotta and fresh spinach, poached, and then fried in blackened butter. In a rush, she neglected to wash the spinach. "Basically, people were biting into glass," she recalls cheerfully. Sand in the spinach aside, Zinger likes food close to its natural state, exemplified by her winter-vegetable salad marinated in citrus juices. "I like a lot of 'burst,' " she says, "and I don't like mounds of food on the plate. I prefer a taste of many things, so you're left thinking, Hmm, what was that?" Some dishes hold more mystery than others, since Zinger has an affection for obscure organs. "Several of my friends tend to poke at their plates and ask, 'Is this thymus gland?' "

Zinger and her business partner, Norvel Hermanovski, share a weekend house in Fairfield County, where the kitchen is roomy, but she still prefers the small cooking quarters of her TriBeCa office or her West Village studio apartment. "I think I take twice as long in a big kitchen," she says. "I like to rotate in small spaces." And she still yells at anybody who tries to keep her company while she cooks. ("Yell?" says Hermanovski, doing a simultaneous translation. "You've al-

DEBBY AND JACK GREENBERG WITH HIS "QUICK" CHOUCROUTE.

most hit people with a skillet.")

Her country garden provides the base for many meals—this year she even produced two hardy melons in the compost heap. There's a standing joke in the house: If there's any rotten food on the counter—blackened bananas, seriously bruised peaches—don't throw it away, because Fay will use it. There is no sugar in Zinger's kitchen or repertoire, so dessert might be a giant popover filled with stewed prunes, apricots, and pears, and she recently perfected a sugarless banana-cream pie for the perennial dieters in her crowd. "But I figure out the number of calories in a piece," she says, "and I tell people how many times they're going to run around the block to work it off."

……

PASTA CLASSICA
PARIS BISTRO

NANCY MARTIN ROLLS HER OWN.

"MOST PEOPLE don't entertain—I'm convinced of it," says Jack Greenberg, dean of Columbia College and former civil-rights lawyer. "When they do, it's a big ordeal or a set piece. What I do is simple, but people make such a fuss."

Part of Greenberg's impetus is what he calls the centrifugal forces at work on the Columbia faculty. "We have world-famous professors of chemistry and art history who have been there for twenty years and have never even seen each other," he says. Greenberg acts as self-appointed matchmaker. Sometimes he gathers these professors for dinner in his large office on campus, preparing a bouillabaisse, gumbo, or chili at home and sending a university truck to pick it up. At least twice a week, he cooks at his big Riverside Drive apartment, with the conversation naturally gravitating toward the splendid sunset over the Hudson River and the equally splendid collection of nineteenth- and twentieth-century Impressionist posters and prints, dominated by Lautrec's poster *Aristide Bruant, dans son cabaret.*

Greenberg specializes in what he calls "reverse engineering": admiring a dish in a restaurant and re-creating it at home. He finds it therapeutic to cook at the end of the day (on a red-knobbed Wolf Stove, with an enviable collection of copper pots bought at a Paris auction for $200 the lot). And he loves to simplify recipes with traditionally labor-intensive instructions (his quick choucroute is done with store-bought sauerkraut). "A lot of the canon can be done away with," he insists. "You don't have to stand in the kitchen stirring the risotto while your company is having cocktails. You can get most of it done ahead, then cover it and finish with five minutes of stirring."

FETTUCCINE WITH WILD MUSHROOMS.

He appreciates the unusual, such as pig's feet grilled with bread crumbs and served with a thickened gherkin vinaigrette, although he admits, "I have a hard time getting an audience for that one." He's not above lying so that people will taste something like sweetbreads or squid ("It has to be a credible lie") but tries to accommodate timid or restricted palates. "Usually, it's not a matter of health or ideology—it's just yeccccch."

The provenance of his cooking is varied, with recipes culled from a former South African political prisoner (dirty rice, made with leftovers), the wife of a Bahamian Supreme Court justice (fish cakes), a Chinese student who lived with his family (cold cabbage salad). "I roam all over the world," he says. "I had to go to a U.N. meeting in Caracas with the most awful food, but at the racetrack there were these little meatballs with a lot of cumin. . . ." His wife, Debby, a lawyer who runs a human-rights program at Columbia Law School, generally roams with him, but her responsibility for cooking at home is limited to making salads and the occasional pasta primavera and selecting the cheeses.

"You know, he's really a serious person," she interjects.

"Do I sound like a twit?" he asks, as if talk of stirring polenta were too frivolous.

Last year, Greenberg put his cooking gospel down in a book called *Dean Cuisine.* (Co-author James Vorenberg was the dean of Harvard Law School, and one of the titles considered, albeit briefly, was "The Duodenal Cookbook.") Reviewing the book, Julia Child pronounced the male approach to cooking "much freer, faster, more daring, and more casual than the female." Greenberg appreciates the praise while denouncing the sexism. In his household the opposite is true: "My wife likes to keep things simple," he says. "I like to do more: fish course,

"IT'S SILLY TO USE CANNED TOMATOES OR DRIED HERBS IN SHRIMP CREOLE WHEN I HAVE THE UNION SQUARE GREENMARKET," SAYS JANE STUBBS.

entrée, salad, and dessert. There's constant tension between us." But they're both smiling.

....

THE FREEZER IN NANCY Martin's kitchen is filled with homemade chicken and beef stock. Not so unusual. But lobster butter? Pheasant stock?

Cooking is practically a full-time pursuit for Martin, who began entertaining her husband, Larry's, law clients while living in Florida. Since she came to New York, three years ago, she's studied with masters like Peter Kump and Giuliano Bugialli. Other corporate wives may support the catering industry, but Martin's long red Georgette Mosbacher nails are often gummy with yeast dough from her hours spent preparing lavish dinner parties (with after hours spent in aerobics classes, working off the results). She tries to ask guests ahead of time: Is there anything you hate? But she has no interest in dieters. "They can watch their fat and salt at home," she says. "Here they eat."

Martin is a purist with few shortcuts in her repertoire. Her Upper West Side brownstone is just around the corner from Zabar's and Bruno Ravioli, but she bakes her own baguettes and makes pasta from scratch. Fresh pasta, she insists, is not the stuff sold in shops, even the best shops of Little Italy. Fresh pasta is what Martin produces in her own kitchen no more than two hours before company comes.

Listen to Martin rhapsodize about pasta-making: "You have to beat the eggs just like you're scrambling them. . . . Add a little olive oil to tenderize the dough. . . . Always stir in a clockwise direction to make it more workable. . . . Don't put the pasta machine on a higher setting until the dough feels like a baby's butt. . . . And you can listen to the opera while you're doing it." Maybe it's the music that makes the difference.

Martin cooks by the book, recipes spread on the counter, relying on bistro fare such as Paula Wolfert's oxtail daube or Julia Della Croce's wild-mushroom sauce on egg fettuccine. "But I always put something of myself in the food," she says. "I cook by feel and vibe. If I have fresh rosemary, I'll use it." Her calm before the doorbell rings lies in planning and choreography: the meats for a bollito misto cut up, the herbs for focaccia chopped, the wine breathing. "I make sure not to have cheese in two dishes," she says, "and if it's a heavy dinner, I'll have a lighter, acidic dessert. The whole evening should be like a piece of art."

At dinners for six or eight, guests may eat off china from occupied Japan, in front of a rococo fireplace. The pantry is a converted coat closet under a stair landing, with shoe bags holding sacks of arborio rice and pounds of cornmeal.

"My mother was a good, plain Ohio cook," says Martin. "She never encouraged me in the kitchen. She always said, 'You'll have plenty of time for it once you're married.' "

Mother is always right.

....

THERE MAY BE NO ONE IN New York more personally disheartened by the recent ugly turn of southern politics than transplanted Southerner Jane Stubbs. Introducing friends to the regional foods of Dixie is her way of proclaiming pride in her heritage.

Stubbs grew up in Natchez, Mississippi, a city just as bucolic as it sounds, sitting on a high bluff over the Mississippi River and steeped in southern hospitality. The local hotel had the only restaurant in town, so folks entertained at home. "There were so many wonderful cooks," says Stubbs. "My mother was the exception that proves the rule. We had a cook, but my mother's standards weren't very high, so we all tried to scheme and get out of eating at home."

Her culinary skills were broadened at Tulane University in New Orleans. "To be there for any length of time is to learn about food," she says. The Stubbs Books & Prints shop, opened ten years ago on the Upper East Side, clearly reflects her interests in food (and wine, gardening, the decorative arts, and social history), but she keeps a formidable private collection of southern and Junior League cookbooks, with names like *Talk About Good!* Now she makes somewhat fresher, lighter versions of beloved recipes. "It's silly to use canned tomatoes or dried herbs in

JANE STUBBS AND GUESTS: PECAN PIE.

B.Y.O.B&B
au mariage
it over ice or straight up.
B B

B and B Liqueur 40% Alc/Vol Hiram Walker & Sons Inc. Farmington Hills, MI © 1991

"A COMPLETELY DIFFERENT CHEMISTRY IS CREATED BETWEEN PEOPLE IN YOUR HOME," SAYS REEVES. "A RESTAURANT IS AN ENTERPRISE."

shrimp Creole when I have the Union Square greenmarket around the corner," she says.

Her eclectic apartment in the Flatiron district is crowded with collections: porcelain pug dogs, tapestry pillows, no-two-alike antique champagne flutes, and American Fiddlethread silverware that belonged to her grandfather's grandmother's grandmother, Hannah B. Keene. The rooms are scented by potpourri Stubbs makes from the flowers she can't bear to throw out after her gallery exhibits.

Her husband, John, is another Southerner, now program director of the World Monuments Fund, which rescues and restores old edifices, including the figurative stained-glass windows at the Church of St. Ann and the Holy Trinity in Brooklyn. His family owns a pecan orchard in Monroe, Louisiana, so Stubbs has inherited the family recipe for pecan pie, and she often serves drinks with huge pecans that have been buttered, salted, and toasted. "Every few months, the UPS man arrives with a big box and announces, 'It's pecan time again,' " she says. When she travels in the South, she brings back supplies of Peychaud's Bitters (added to club soda for a favorite cocktail).

"I miss the South in many ways," she says. "I've had people for dinner who've never had cheese grits and thought it was disgusting," she says. "My grandmother had cheese grits at just about every meal. This is food that has so many happy memories."

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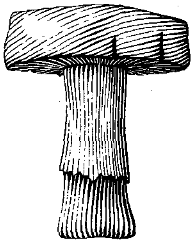


TOM REEVES OFTEN starts the day in peaceful solitude, with coffee and papers on the small terrace off his bedroom, before heading down to the tumult of his commodities firm on Wall Street. But at dinnertime, he is likely to be surrounded by friends aged 20 to 70 who have come to count on him for supper. No TV dinners for this divorced man—as he says simply, "I've just always cooked."

Reeves grew up in the Midwest of the fifties and sixties, where, he recalls, "the lamb was always well done and the turkey was so dry you could resole your shoes with the leftovers." But his grandmother usually had an apricot coffee ring in the oven, and his father was the Ernest Hemingway of Michigan—a big small-game hunter. "Upland birds, downland birds—there were great game dinners," Reeves says. "The town where my mother still lives is built on a marsh, and sometimes the water level of Lake Sinclair causes the basement to flood, and her freezer floats to another room. It's the same Maytag freezer she's had for I don't know how many years. Recently, I asked her what was in there, and she said there was a venison roast, which has got to be 35 years old." He is currently trying to instruct his mother in the art of rotating frozen foods.

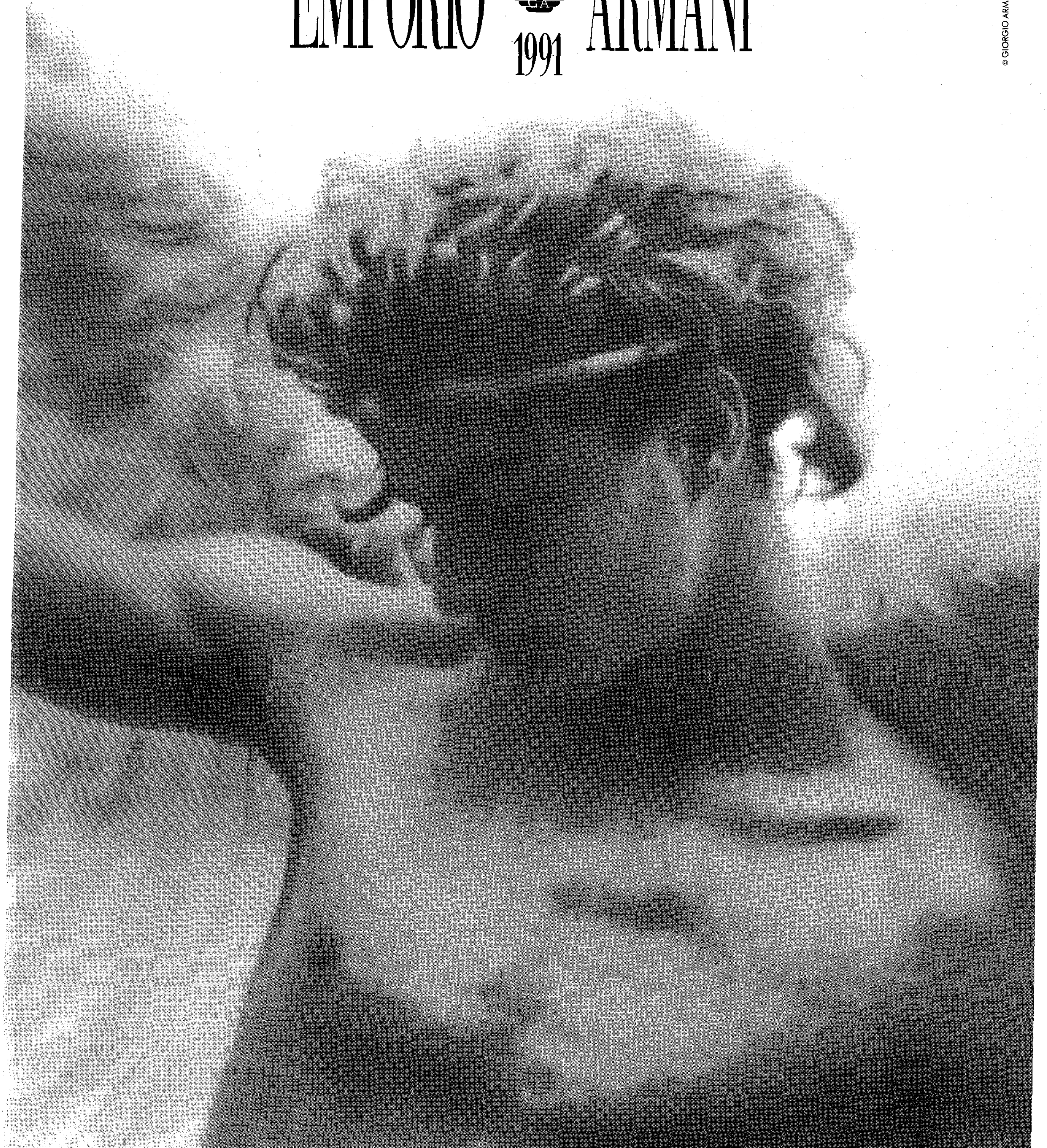
TOM REEVES BARBECUES: RADICCHIO WITH SMOKED MOZZARELLA.

Reeves spent about a year studying languages in Europe, punctuating 35-cent meals in the cafeteria with four-star meals in Paris, Lausanne, and Grenoble. One summer, he earned passage from Hawaii to California by joining up as the cook on a 125-foot motorboat that a retired naval vice-admiral, paying off a poker bet, was bringing home. Now he cooks for friends on his own motorboat. He sometimes buys the behemoth "tiger shrimp" (imported from Bangladesh) that are sold at the dock, or makes a what he calls a next-generation ratatouille. "You can lay brick with the stuff that's cooked on the stove for three hours," he says. "My version uses shoestring-grated fresh vegetables cooked *really* quickly."

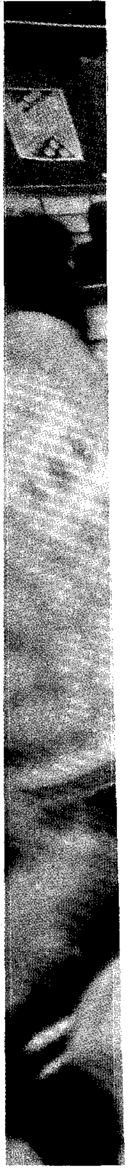
When the boat comes out of the water (as late in the season as possible), Reeves moves his entertaining to the city, picking up fresh produce on his walk home from the 68th Street and Lexington Avenue subway stop. He often grills fish or duck right in his fireplace. "Anything you can cook outside, you can cook inside," he says, "and the fireplace is fun because it feels a little frontierish." He thinks a dinner party is the best way to make a discreet and casual introduction between two strangers who are meant for one another, and extra leaves in the table let him indulge in his preference for formal sitdowns.

"I like to give people a professionally cooked meal," he says, "and I don't like buffets, because the loners go off alone." A favorite salad course is shredded radicchio sautéed in olive oil and balsamic vinegar, with a molten lid of smoked mozzarella. The only thing store-bought is dessert—"Someone is always kind enough to bring a cake or tart, and this city has fabulous bakeries."

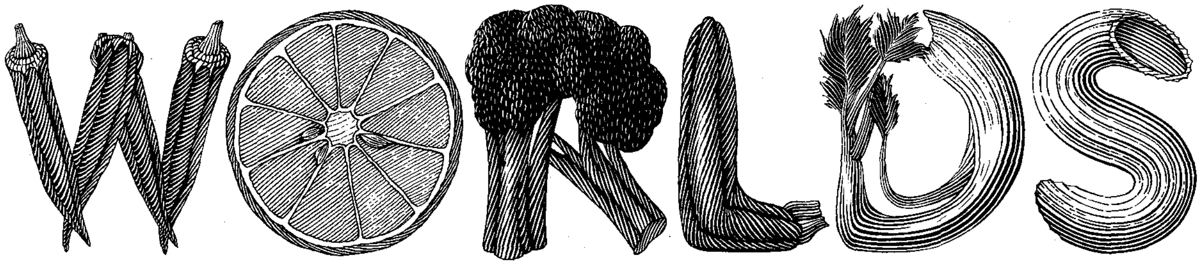
Reeves articulates a reason for entertaining that is surely shared by all those who cook for company. "A completely different chemistry is created between people in your home," he says. "New friendships are struck. The level of physical intimacy is different. A restaurant, no matter how good or how well you're known there, is a commercial enterprise." An evening in his apartment might even end with dancing. And he has his eye on a 1965 bottle of champagne in his mother's refrigerator. Let's hope it fared better than the venison. ■


The Spirit
of
EMPORIO ARMANI
G.A
1991

© GIORGIO ARMANI SPA PHOTOGRAPHY BY DAVID LACHAPELLE



Small WORLDS



THE CITY'S ETHNIC ENCLAVES ARE AMAZING CORNUCOPIAS OF TASTES OF ALL NATIONS

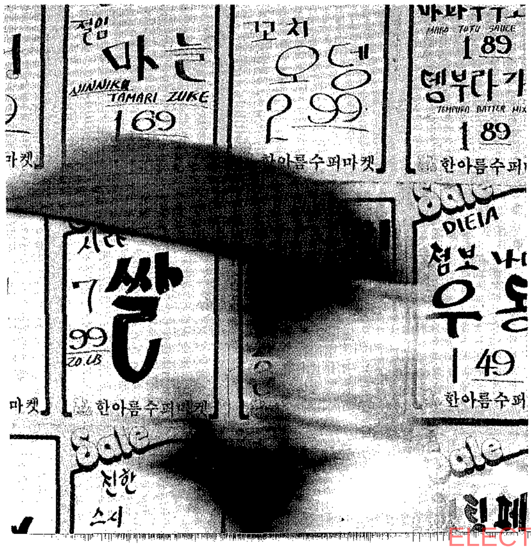
By

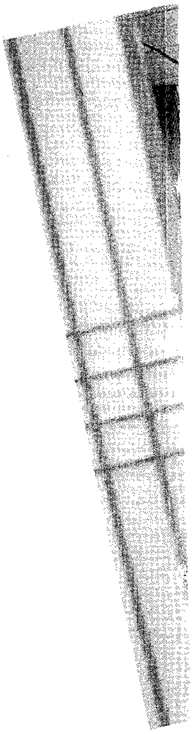
Raymond Sokolov

THE FANTASY LIFE OF EVERY LOVER OF FOOD INCLUDES THE DREAM OF DISCOVering a totally authentic little ethnic place that no one else has ever heard of. This restaurant serves the food of, let's say, Sorbia, an oppressed region of Eastern Europe not far from Berlin, whose language is Lusatian. Everyone in the dining room is a Sorb. The menu is written *entirely* in Lusatian. The food is fabulous, if rather heavy on dishes containing organ meats.

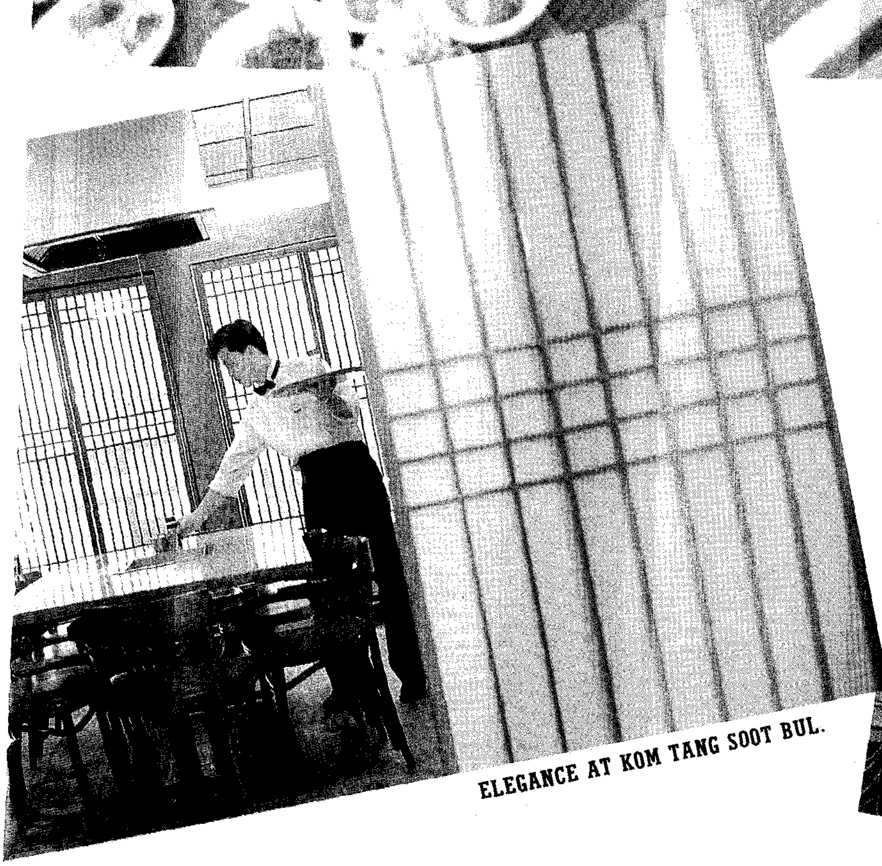
There is no such place in New York—yet (in Europe, there really are Sorbs speaking Lusatian and demanding autonomy). But the opportunities in this city for discovering utterly unself-conscious ethnic food and markets catering to newly arrived immigrant groups are almost unlimited these days. Such places do not have press agents. And they are not even expecting to attract what the Constitution calls natural-born Americans.

IN LITTLE KOREA.





THE CROWD AT LUNCH.



ELEGANCE AT KOM TANG SOOT BUL.

SPECIAL
생일미역
2.99
생일미역
ITO-WAKAME
DRIED SEAWEED

A KOREAN SUPERMARKET.

PHOTOGRAPHED BY MARK FERRI

The FOOD of NEW YORK

SHOULD YOU DISCOVER LITTLE DEEP-FRIED SPHERES CALLED TORTAS AT A LUNCH COUNTER, BE SURE TO TRY THESE ANDEAN HUSH PUPPIES.

This is, of course, their attraction for hard-core gastroethnographers like you and me. Unselfconscious ethnic markets and restaurants are providing authentic food from their homelands to people just like them and *not like us*. (No offense meant; emphasis mine.)

Maybe these places will eventually blossom into more-elegant restaurants that target the native-born. Maybe they are part of a process of assimilation and will vanish. For the moment, however, because of greenhorns from Rangoon to Guayaquil, the New York food scene is more exotic and polyglot than it has ever been. No one can keep up with what is happening. But here is a highly selective glimpse into three centers of the New Ethnicity.

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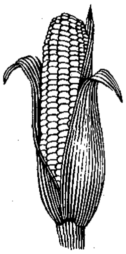
Korea off Herald Square



HAD MET JEFFREY STEINGARTEN at the Laptop Shop in the East Thirties to check out the new machines. Jeffrey, who writes a food column for *Vogue*, is venerated by his friends as a computer expert. It was almost 2 P.M. when we finished debating the merits of orange gas plasma versus paper-white screens, and we were ready for lunch. More than ready. But where to go?

To an Indian place on Lex in the Upper Twenties? Jeffrey didn't feel like it. I said, "Why not walk over to Sixth and see if we can find a Korean place that looks promising?" We headed west and turned left at Broadway. At ground level next to a parking garage in a faceless modern building was a sign that said KANG SUH, OPEN 24 HOURS. Why not?

Inside was a plastic sort of sushi bar. But upstairs, in a surprisingly large room, was table after table filled with Korean businessmen drinking barley vodka out of little bluish bottles and feasting on arcane soups or broiling strips of meat on little griddles.

Before long, a cheerful waitress appeared and distributed a half-dozen little bowls in front of us. One contained standard cabbage kimchi. The others were a sensational variety of tastes and textures, from tofu to crunchy pickled radish. Another contained little clams in ridged shells. There was spinach in sesame oil.

We smiled and opened the menus. They were voluminous and enigmatic. It was hard to decide which were first courses and which were main courses. It turns out that this distinction doesn't really apply at Korean meals; so the waitress did not at all mind when we ordered several items, mostly at random, since the menu had very little English on it.

I already was familiar with Korean beef barbecue, pulgogi—strips of meat marinated in sesame—and the noodle/meat/mushroom/spinach casserole called chap-ch'ae, but this menu went way beyond. The biggest surprise was a dish we ordered blind—it was penciled in in Korean on the menu, and the waitress looked dubious. Very hot, she said. It turned out to be rice cakes (tuk or duk)—quarter-sized disks of compressed rice flour in an extremely hot sauce.

……

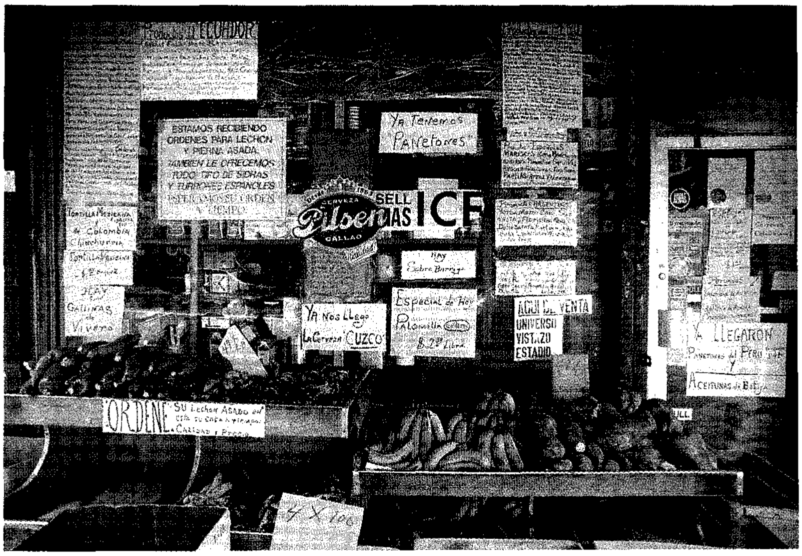
SINCE THAT LUNCH, I'VE been trying to ground myself in this new (to me) cuisine. I bought some cookbooks at the large Korean bookstore on the same block (Koryo Books, 35 West 32nd Street). I loitered in front of New York Kom Tang Soot Bul House (32 West 32nd Street), trying to memorize the conveniently labeled dishes in the window. And I made several trips to the supermarket with no English name at 25 West 32nd Street.

In the refrigerated case near the door, I counted 33 varieties of prepared delicacies, mostly pickled and enrobed in many different sauces—pickled whole garlic, lotus root, seaweed, bean curd, noodles, zucchini, sprouts, and much, much more. Elsewhere in this amazing emporium was a whole wall of different kimchis, as well as dried soups in ready-to-use full-size plastic bowls, green boiled ginkgo nuts, oceans of dried fish of every shape and size, smoked squid, "seasoned" cod gill, "seasoned" pollack entrails with squid, jumbo-size pearled barley.

I felt as if I had stumbled into an alternate universe in which everything was Korean and unfamiliar, slightly intimidating, "seasoned." Out on the street, the effect continued. This block might as well be in downtown Seoul. There are Korean cosmetics shops, herbal dealers, even barbers. Most of the restaurants are open 24 hours. At night, the sidewalks are filled with Koreans carrying on as if it were perfectly natural to be conducting their lives on West 32nd Street in Manhattan, a few paces from the neon light show of A & S.

Hanging out on this block, I soon discovered that New York has competing Korean newspapers, Korean classical-music organizations, Korean churches. I toyed with the idea of studying the language so that I could order dinner confidently. But one life may be too short to master the cuisine of Korea, or even to try the leading New York restaurants. Still, I keep trying.

It helps if you actually know a Korean who will go to restaurants and act as your gastroethnographic guru. A man I know has a Korean girlfriend who has led him around little Korea. Various people I know swear by Woo Chon (8–10 West 36th Street), where a special lunch menu, partly Japanese, takes the edge off the problem of choice. Woo Chon's highly seasoned lamb "soup," with its intense muttony flavor, has become the favorite dish of an old China hand in my office.

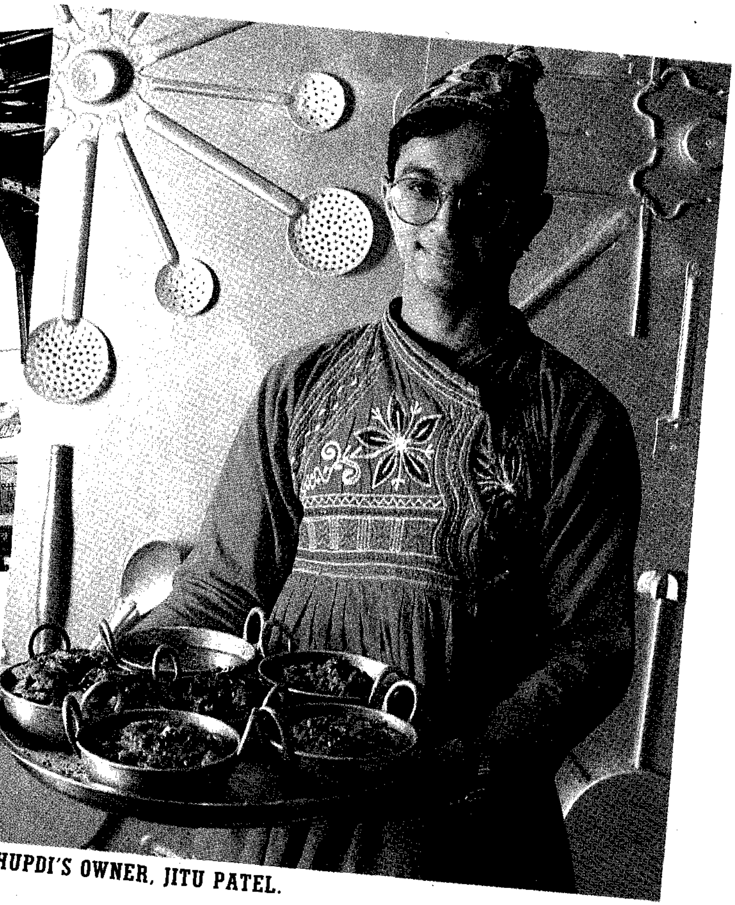

ESTAMOS RECIBIENDO ORDENES PARA LECHON Y PIERNA ASADA
TAMBIEN LE OFRECEMOS TODO TIPO DE SIDRAS Y TURRONES ESPANOLES
Ya Tenemos Panetones
CERVEZA Pilsen CALLAO
SELL
ICE
Hay Cabra Borrego
Ya Nos Llego La Cerveza CUZCO
Especial de Hoy Palomilla $2.29 Libra
AQUI SE VENTA UNIVERSO VISTAZO ESTADIO
YA LLEGARON Panetones del PERU Y Aceitunas de Botija
HAY Gallinas Vivas
ORDENE SU Lechon Asado en
4 X 100

LA GRAN HABANA CARNICERIA.

THE MELTING POT ON ROOSEVELT AVENUE.

BAR
REAL ESTATE
OPTICAL
LAW OFFICE
ABOGADO

FISH AT JAI YA THAI.



JHUPDI'S OWNER, JITU PATEL.

The moist scallion/seafood pancake, pajun, makes an ideal first course (after the automatic kimchi smorgasbord). Service at Woo Chon is deft and even elegant, but I still prefer the cheerful bustle at Kang Suh and the kimchi selection.

After several months of this experimentation, when my wife would shun me because of the kimchi on my breath, I've come to a few conclusions about which Korean foods non-Koreans will like in Korean restaurants. The big bowls of soup/casserole are mostly too bland. The sautéed dishes, however, are almost all interesting, especially the highly seasoned ones.

Having cut their teeth on barbecued tripe, serious gastroethnographic adventurers will fortify themselves by chewing a few strips of raw squid (ozing-uh whe) dipped in red bean paste (kochu chang) and head to Queens.

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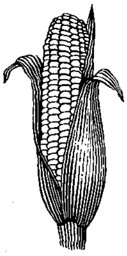
Queens: Disunited Nations



STARTED TAKING THE SUBWAY to La Guardia in 1975. An airline executive told me that the best way to beat rush-hour traffic was to hop the E train and get off at the Roosevelt Avenue–Jackson Heights stop. This is a quick trip, and cabs abound at street level for the even quicker final sprint to the airport; there is also the Q-33 bus, which snakes through the neighborhood and eventually makes several stops at the terminal. Along the way, one passes what has become the most polyglot, polyethnic urban quarter in the world.

Jackson Heights (along with parts of adjoining Elmhurst and Woodside) is a peacefully Disunited Nations that is home to newly arrived strivers from every continent. Here, under the el, are flourishing communities of Colombians, Thais, Indians, Salvadorans, Indonesians, Koreans, Peruvians, Filipinos—and many other immigrants seeking a better life.

As you walk along Roosevelt Avenue under the el, you compress a lifetime of world travel into 25 blocks. At the Woodside end in the Sixties, the old Irish presence has not faded, but now there are Filipino restaurants with pop singers performing in Tagalog and dishes made from special ingredients flown in from Manila. At Victor's (69–09 Roosevelt Avenue), the very long menu is a catalogue of Filipino favorites, from vinegar-marinated chicken adobo to the sour soup called sinigang. There is bangus (a mild white fish) and bopiz (a casserole of organ meats—in Manila, they joke that the best bopiz is found in the same district as the morgue).

At 74th Street, if you keep on walking straight ahead, Little Colombia begins. To the left is a little India, with sari stores, bakeries, places to buy betel leaves and spices. Spoking off to the right is Broadway, leading into Elmhurst and the most highly touted Thai restaurant in New York, Jai Ya Thai (81–11 Broadway).

A bit further, next door to a Korean pool hall, is Jhupdi (82–78 Broadway, at 45th Avenue), a rigorously authentic recreation of a village restaurant in the Indian state of Gujarat. Most of the customers are Indian, but the welcome for outsiders is warm. Downstairs are conventional tables and murals depicting Gujarat. Upstairs, you leave your shoes at the edge of a sit-on-the-floor service area. Waitresses, stunning in elaborately appliquéd traditional dress, make the unfamiliar vegetarian food easy to understand, and they are happy to show you how to eat the extraordinarily various dishes in the traditional way.

In any case, the menu shrewdly guides you to a set meal and avoids agonizing blind choices between such arcana as cumin water, mung-bean dumplings, spiced mashed potatoes, special breads, and wonderful homemade yogurt.

Jhupdi may be the most exotic restaurant in the city. Certainly there is nothing else quite like it, but it typifies the ultracosmopolitan Queens restaurant scene in aiming at a clientele of natives. The owner calculates that he can depend on a local population of more than 100,000 Gujaratis.

Two ethnic groups stand out in the general Babel. Korean restaurants and stores seem to pop up everywhere. Right near

The FOOD of NEW YORK

MOST KOREAN GROCERS ALSO SELL AN AMBITIOUS LINE OF EAST ASIAN FOODS: TOFU, GINGER, AND JAPANESE WASABE-FLAVORED RICE—EVEN KIMCHI.

the subway at 74th Street–Jackson Heights, Chung Ki Wa offers a standout appetizer item—very spicy blue crabs. They are delicious but a mess to eat.

The other dominant group in Jackson Heights is Latin American, mostly Colombian. There is a full range of places, from dumpy little snack bars to full-fledged restaurants. The menus in these places tend to be unadventuresome—steaks and chicken and fish with little touches of the mother country, the corn breads called arepas or starchy roots. La Pequeña Colombia (83–27 Roosevelt) is the biggest and best known.

THE KIM CHEE AT K AND S.

Less spiffy places are where you will lengthen your life list of exotic dishes. Should you discover little deep-fried spheres called tortas at one of the many lunch counters, be sure to try these Andean hush puppies. They taste like the very best corn on the cob, vivid and sweet (perhaps too sweet). What completes the impression is the tiny remnants of the cornkernel hulls, left over from the grating process that produced the homemade meal.

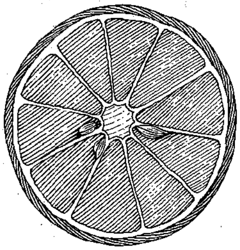
Where the wandering gastroethnographer really hits Latin pay dirt is next to Hanyang Video, at La Gran Habana Carniceria (76–17 Roosevelt). Seen from across the street, this could be any bodega, with bins of manioc and plantains in front. But draw nigh and look at the handwritten signs taped to the window.

One whole sheet advertises products from Bolivia. There are tamales from El Salvador and special cornmeal from Venezuela. From Ecuador comes morocho quebrado, broken snow-white dried corn kernels for a kind of Andean "rice" pudding. Here is the place to shop for air-dried potatoes from Peru and the whole line of Peruvian imports sold here under the Inca's Food label, including the big yellow chilies indispensable for authentic Peruvian cooking.

La Gran Habana also brings in a wide range of Colombian fruits and vegetables, fresh, canned, and dried. My favorite recent discovery is lulo, a.k.a. naranjillo, a member of the Solanaceae family like the tomato and the potato. Lulos look like little oranges on the outside, whence the alternate name naranjillo. But there the similarity ends. Halved in syrup or eaten whole, lulos have a slightly acid flavor. In cross-section, they look like little tomatoes, with lots of small seeds in chambers inside the hull.

Lulo in syrup goes beautifully with sliced bananas. I discovered this while fooling around in my own kitchen after I returned from yet another expedition to Roosevelt Avenue. Similar experiments with the ingredients on the Third World shelf in our larder have gringoized some fairly exotic materials (Korean smoked squid, pounded and tenderized into flat brownish sheets, will fit in nicely with lox and smoked sturgeon at a bagel brunch).

The West Nineties



NE MORNING IN 1985, I woke from fitful sleep to find my neighborhood proclaimed THE YUPPER WEST SIDE on the cover of this magazine. Outside, at Broadway and 91st Street, the winos and crackheads and hookers were still congregating in front of the OTB. Zoot suits were still for sale at Tate's. A Hasidic diamond dealer had recently been kidnapped from my corner. Where were the yuppies? Send them over quick, I prayed.

Now they're here. Buying giant lobsters at Dock's, getting sloshed in the bar while waiting for a table at Carmine's, which brought Little Italy north by tearing the flocked wallpaper off dependable old Chun Cha Fu's cavernous dining room, laying bare the original hotel ballroom, and putting up pictures of goodfellas and their moms. You could call this postmodern ethnicity. And I'm glad to have it around (I'd be gladder if I could reserve a table). But the city's real ethnic trends are also there to see—and taste—if you keep your eyes open.

For years, I have been stopping in at Kalpana (2528 Broadway, near 95th Street) for Indian ingredients, especially peppery papadams for microwavable cocktail snacks. I occasionally wondered why an Indian market had chosen this location, but I never doubted that Kalpana, with its five-kilo burlap bags of basmati rice and finely ground whole-wheat chapati flour, was Indian. Recently, however, I noticed the Scotch-bonnet peppers in front—a sure sign of Caribbean influence.

Kalpana, it turns out, is a Trinidadian outfit started fourteen years ago, and is pitched to a broadly defined Third World clientele. But the world it primarily evokes, once you have decoded its wares, is V. S. Naipaul's expatriate Hindu Trinidad.

Owner Tony Maharaj, who says *kalpana* means "imagination," is anything but parochial in his marketing strategy, offering ritually pure (Halal) goat, lamb, and beef for Muslims as well as Israeli Sargent-brand mango pickle.

Discreet eclecticism like this runs rampant at the neighborhood Korean grocers. We take it for granted that these ambitious little stores will stock beautiful

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AT STOP ONE, AN UNASSUMING LITTLE PLACE ON THE UPPER WEST SIDE, THERE ARE BINS OF FRESH CHILIES AND TOMATILLOS.

greens, ripe berries, and even Italian roast coffee beans—our foods and snacks. But most Korean grocers also sell an ambitious line of East Asian foods—tofu, Chinese sauces, fresh ginger and cilantro, fiery Japanese wasabe-flavored rice snacks. In fact, if you crave homemade kimchi, you only have to ask. At K. S. Market (2477 Broadway, near 92nd Street), the preppy Korean cashier calls down to the cellar on an intercom and, after a while, a young man with a Mayan physiognomy brings some kimchi up in a plastic container.

The helper at K.S. is one of many Mexicans now suddenly visible in the West Nineties. Their emergence as a significant minority is the most remarkable event in our neighborhood of jostling diasporas, but it is still a well-kept secret.

Historically, New York has never had much of a Mexican population. Among our Spanish speakers were Puerto Ricans, then Dominicans and Cubans, and most recently South Americans. When Diana Kennedy's *The Cuisines of Mexico* appeared in 1972, it was impossible for New Yorkers to make a majority of the recipes because many of the chilies and other ingredients couldn't be found. Casa Moneo, downtown, was the sole lifeline for Mexican-food aficionados. Then it closed and panic struck.

AZTECA DELI GROCERY.

TOSTADAS
LA MORENA
BUSH'S BEST
White Hominy
Pozole Blanco
Juanita's
Mexican Style HOMINY
MASECA
INSTANT
MASA INSTANTANEA

Now there is an answer, but it is in no sense a deliberate response to Anglo needs. Stop One, at 210 West 94th Street, is a very nondescript little place that I walked by several times without noticing that it was no ordinary superette. If you don't bother to read the long list of chilies pasted to the window, you can easily walk halfway into Stop One without noticing the bins of fresh chilies and tomatillos, the jumbo packages of tortillas, the cans of imported jalapeños and chipotles, the packets of epazote, and even more arcane spices. In front, the store sells quite decent tamales and tacos.

Stop One is part of a little Mexico in our neighborhood. Around the corner, at 698 Amsterdam, Azteca Deli Grocery makes tacos in a half-dozen varieties, including tongue. There is pozole verde, the hominy stew, and a small stock of grocery items, including cinnamon-flavored breakfast chocolate imported from Mexico. The tables are filled with Mexicans. The store has also been selling nightclub tickets for Noche Mexicana at Club Broadway (2551 Broadway, near 96th Street), which normally caters to the more entrenched Hispanic groups in town.

AT FINFINAE.

Why is New York having this influx of Mexicans now?

I took this question up with a distinguished Mexican demographer, Luz Maria Valdes, former head of the Mexico's National Population Council and now a visiting scholar at Columbia's Institute of Latin American and Iberian Studies. We discussed the matter over quesadillas at El Ranchero (726 Amsterdam Avenue, near 96th Street). Valdes researched the New York Mexican community by giving questionnaires to Mexicans applying at the Mexican Consulate here for documentation that will let them identify themselves officially as Mexicans when they travel. The responses she got led her to think that most immigrants follow previous arrivals whom they knew at home. But the current spurt of immigration, she thinks, is the result of a slump in the economy of Los Angeles.

El Ranchero is, in any case, an example of the phenomenon. A year ago it was a Cuban restaurant. The new owner, Javier Robles Juarez, was born in the state of Guerrero. He has an almost all-Mexican staff, but he has cannily retained various features of the original menu—Cuban sandwiches and Caribbean rice stews. The list of daily specials on the wall behind the counter is an unreliable vestige of the previous Caribbean ownership. It lists tayota, an island way of saying chayote, a nubbly squash. El Ranchero never seems actually to serve any of these by any name. But now, there are also tacos and superbly crisp quesadillas and burritos, and, in all the dishes, there's evidence of a Mexican hand. This is not Mexican food at its best, as Valdes points out, but it is "really their food, the way they eat it."

It helps a great deal to speak Spanish in this place. The staff is welcoming to Anglos but does not yet have much experience with them as customers. As the video slot machines whirl and the jukebox plays Mexican torch songs, we are worlds away from Rosa Mexicano and Zarela.

Shrewd chefs have probably already calculated that the frontier between the new immigrants and us is where the next food wave is about to break. But foodie fashion is the farthest thing from the minds of the people bringing these new ingredients and dishes to our doorsteps. Take a look some evening at the handsome, aristocratic Ethiopian families drinking honey wine and enjoying dullet (lamb liver and tripe "mixed with pepper and lightly cooked in the lebleb style") at Finfinae, in the basement of 710 Amsterdam Avenue, near 95th Street. They're just pleasing themselves while taking a break from the New York rat race. Drop in and join them and the other new immigrants for a taste of real multiculturalism. ▬

Mr. Sokolov's most recent food book is Why We Eat What We Eat *(Summit), an informal history of how the discovery of the Americas changed the cuisines of the world.*

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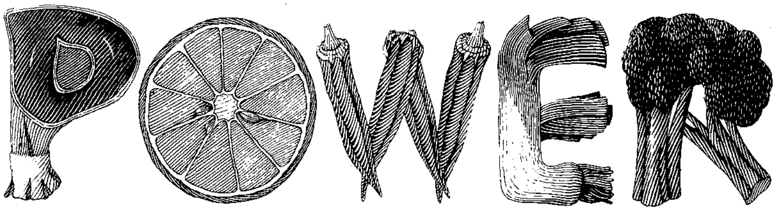
Food POWER



WHO'S WHO'S—AND WHO WAS WHO—ON THE FOOD CHAIN IN OUR TOWN *By Gael Greene*

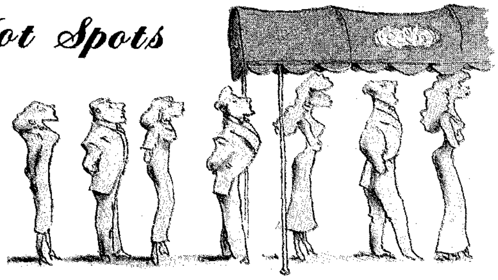
The Muses

James Beard
Paul Bocuse
Julia Child
Craig Claiborne
Michel Guerard
Madeleine Kamman, now at Beringer
Jacques Maximin
Wolfgang Puck
Albert Stöeckli, original chef, *The Four Seasons*
Roger Verge
Vineyards, Napa Valley
Alice Waters

Hall of Fame Chefs

Jean-Jacques Rachou, *La Côte Basque*
Seppi Renggli, *The SeaGrill*
André Soltner, *Lutèce*

Hot Spots



Breakfast at the Regency Café
Coco Pazzo
CoffeeShop
Le Comptoir
Ferrier
Lora
Luke's Bar and Grill
Luma
Metro CC
Mulholland Drive Cafe
Orso
Planet Hollywood
Rex
Shark Bar
Tatou

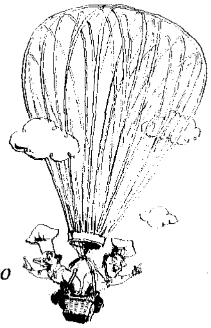
The Star Whisks

David Bouley, *Bouley*
Daniel Boulud, *Le Cirque*
Antoine Bouterin, *Le Périgord*
David Burke, *Park Avenue Cafe (opening soon)*
Tom Colicchio, *Mondrian*
Andrew D'Amico, *The Sign of the Dove*
Christian Delouvrier, *Les Célébrités*
Jean Michel Diot, *Park Bistro Group*
Larry Forgione, *An American Place*

Andrea Hellrigl, *Palio*
Gray Kunz, *Lespinasse*
Gilbert Le Coze, *Le Bernardin*
Charles Palmer, *Aureole*
Alfred Portale, *Gotham Bar & Grill*
Anne Rosenzweig, *Arcadia*
Tom Valenti, *Alison on Dominick Street*
Jean-Georges Vongerichten, *JoJo*
David Waltuck, *Chanterelle*
Barry Wine, *The Quilted Giraffe*

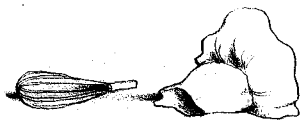
The Rising Whisks

Jean Michel Bergougnoux, *Restaurant Raphael*
Philippe Boulot, *Mark's*
Terrance Brennan, *Prix Fixe*
Edward Brown, *Tropica, etc.*
Bobby Flay, *Mesa Grill*
Marilyn Frobuccino, *Mimosa*
Sottha Khunn, *Le Cirque*
Wayne Nish, *March*
Don Pintabona, *TriBeCa Grill*
Debra Ponzek, *Montrachet*
Marta Pulini, *Le Madri*
Eric Ripert, *Le Bernardin*
Theo Schoenegger, *San Domenico*
Geoffrey Zakarian, *"44"*
Gina Zarrilli, *Eze*



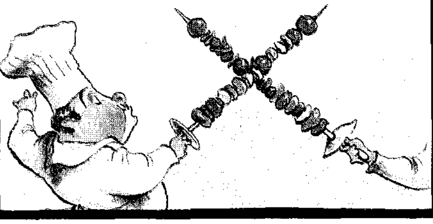
Off the Stage

Claude Baills
Ali Barker
Frank Crispo
Michel Fitoussi
Thomas Keller
Richard Leach
Gerard Pangaud
Robert Pritsker
Marc Salonsky
Alan Tardi
Matthew Tivey
Frank Valenza
Brendan Walsh

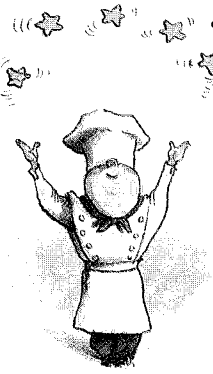


Contenders

Hitsch Albin, *The Four Seasons*
Peter Assue, *Chefs • Cuisiniers • Club*
Laurent Brunacci, *Park Bistro*
Dominick Cerrone, *Solera*
Chris Gesualdi, *Montrachet*
Alan Harding, *Nosmo King*
Kerry Heffernan, *Mondrian*
Christer Larsson, *Aquavit*
Steven Levine, *The Quilted Giraffe*
Waldy Malouf, *Hudson River Club*
Mark May, *May We*
Rick Moonen, *The Water Club*
Neil Murphy, *Aureole*
Tadashi Ono, *La Caravelle*
Gennaro Picone, *Malvasia*
Michael Romano, *Union Square Cafe*
Philippe Schmit, *Park Bistro*
John Shenk, *Gotham*
Kerry Simon, *Edwardian Room*
Mark Strausman, *Coco Pazzo*

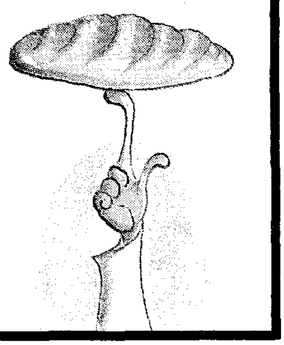


Pastry Stars



David Blom, *Montrachet*
Susan Boulot, *Mark's*
Dan Budd, *Adrienne*
Melissa De Mayo, *"44"*
Eric Gouteyron, *River Café*
Patrick Lemble, *The Four Seasons*
Sarabeth Levine, *Sarabeth's*
George Panisello, *Alison on Dominick Street*
Francois Payard, *Le Bernardin*
Jean Marc Rancher, *Primavera*
Jacques Torres, *Le Cirque*
William Yosses, *Bouley*

Top Dough

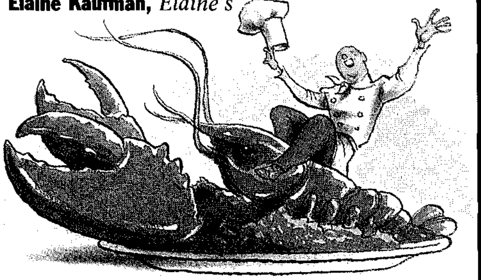


Noel Comess/Tom Cat
Ecce Panis
Hot & Crusty
Orwasher's
Akbar Parpale at Burke & Burke
Policastro Bakery
Eli Zabar
Zito's

ILLUSTRATED BY MICHAEL WITTE

Restaurant Powers and Stars

Lidia and Felix Bastianich, *Felidia*
Joseph Baum, *The Rainbow*
Aldo Bozzi and the Mezzaluna twiglets, *Mezzaluna, Mezzogiorno*
Pat Cetta, *Sparks*
Ming and Grace Chan, *H.S.F., Triple Eight*
Harry Cipriani
Robert Earl, *Hard Rock Cafe, Planet Hollywood*
Elio and the descendants of Elaine
Gilbert and Maguy Le Coze, *Le Bernardin*
Josephina Howard, *Rosa Mexicano*
Elaine Kaufman, *Elaine's*



Paul Kovi and Tom Margittai, *The Four Seasons*
Jerome Kretchmer/Jess Bliss/Rathe Brothers, *Gotham Bar & Grill*
Lattanzi family, *Lattanzi, Erminia, etc.*
Warner LeRoy, *Tavern on the Green*
Pino Luongo and friends, *Le Madri, Coco Pazzo, Sapore di Mare*
Sirio Maccioni, *Le Cirque*
Zarela Martinez, *Zarela*
Tony May, *San Domenico, Sandro's*
Danny Meyer, *Union Square Cafe*
Drew Nieporent, *Montrachet, TriBeCa Grill*
Michael "Buzzy" O'Keefe, *River Cafe, Water Club*
Augustin V. Paege, *The Box Tree*
Park Bistro Group
Restaurant Associates, *Brasserie, Tropica, The SeaGrill, etc.*
Joe, Berge, and Henny Santo, *The Sign of the Dove, Arizona 206, etc.*
Sidoni Family, *Azzurro, Baci, etc.*
Joyce Steins, *Cafe Iguana, Le Bar Bat*
Alan Stillman, *Manhattan Ocean Club, Post House, La Cité, etc.*
The Tang Group, *Tang Tang, Mr. Tang*
Michael Tong, *Shun Lee Palace, Shun Lee West*
Steven Tzolis and Nicola Kotsoni, *Aureole, Periyali, and Il Cantinori*
The Vico Team, *Sette Mezzo, etc.*
Sylvia Woods and family, *Sylvia's*
Divided Loyalties: George Lang, *Cafe des Artistes* **in Hungary; Tony Goldman,** *Greene Street, SoHo Kitchen and Bar* **in South Beach, Miami**
Regrouping: David Keh, Brian McNally

Critics

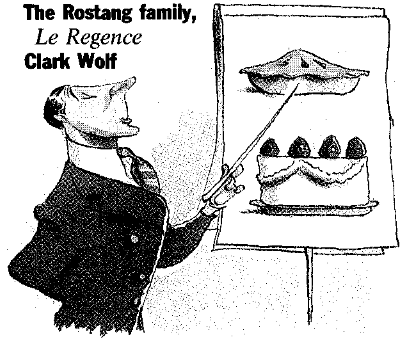
Andy Birsh
Jane Freiman
Gael Greene
Bob Lape
John Mariani
New York *Times*/Bryan Miller
Arthur Schwartz
Tim and Nina Zagat

Design Hands

Jeffrey Beer, *China Grill, Symphony Cafe*
James Biber, *Gotham Bar & Grill, Mesa Grill*
Tony Chi, *Brio, Azzurro, Vucciria, Zen Palate, Cafe Society*
Philip George, *Le Bernardin, Aurora, Mondrian, Hudson River Club*
Milton Glaser, *Aurora, The Big Kitchen, Trattoria dell' Arte*
Hugh Hardy, *The Rainbow Room*
Sam Lopata, *Safari Grill, Cafe Marimba, Batons, Prunelle, Seiyoken, Joanna, La Bôheme, Lox Around the Clock, Vince & Eddie's, Fishin' Eddie*
David Rockwell, *Le Bar Bat, Tatou, Il Bianco, Sushi Zen*
Studio Morsa and Donato Savoie *Arqua, Barolo, Il Cortile*
Adam Tihany, *Remi, Hubert's, Metro, Bice*
Massimo and Lella Vignelli, *Palio graphics program*

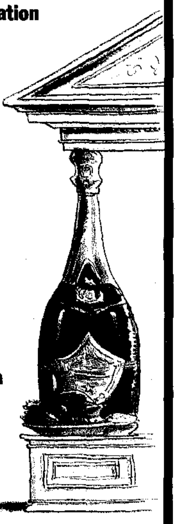
Consultants

Joseph Baum & Michael Whiteman
Aldo Bozzi, *Restaurant Associates*
Giuliano Bugialli, *Restaurant Associates*
Epicus Group, Stephen Kalt/Ken Frydman
Madhur Jaffrey, *Dawat*
Regis Marcon, *Brasserie*
Robert Nyman at Lang Corporation
The Rostang family, *Le Regence*
Clark Wolf



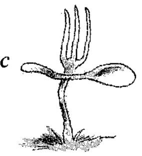
Food World Institutions

American Institute of Wine and Food
Bridge Kitchenware
Jane Brody—Marian Burros
Carnegie Delicatessen
City Harvest
Citymeals-on-Wheels
Culinary Institute of America
Food Arts
Food and Drug Administration
Food and Wine
Pierre Franey
French Culinary Institute
Glorious Food
God's Love We Deliver
Gourmet
Grand Marnier Chef's Ski Race
Gruppo Ristoratori Italiani/Tony May
James Beard Foundation
Edna Lewis
David Liederman
Jacques Pepin
Marc Sarrazin, De Bragga & Spitler (unofficial chef headhunter)
The Wine Spectator
Roger Yaseen/View From the Vineyards

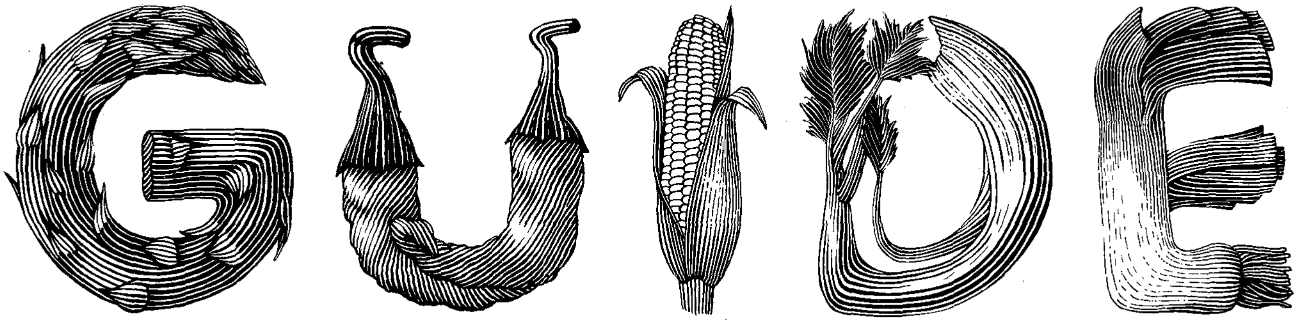


Rest in Peace

L'Aiglon
L'Armorique
Aurora
Bar du Theatre
Barrow Street Bistro
Batons
The Belmore
Bo Bo
Bosphorus East
Brive
Brussels Restaurant
Bud's
Buona Tavela
Cafe Argenteuil
Le Café Chambord
Café Chauveron
Café Marimba
Canal Bar
Casey's
Central Falls
Charles French Restaurant
Chateau Richelieu
Chatfield's
Chez Louis
Claude's
La Cocette
The Colony Restaurant
Copenhagen
Le Coup de Fusil
Crawdaddy
Le Cygne
Dal Barone
Dodin Bouffant
The Duck Joint
The Falls
La Folie
La Fonda del Sol
Fortune Garden
Forum of the Twelve Caesars
The Gauguin Room
Genghiz Khan's Bicycle
Georgina Carmella
Gerard's Place
Gripsholm
The Ground Floor
Harbin Inn
Hisae's Fish Palace
Hoexter's Market
Horn & Hardart
Hunam
El Internacional
Italian Pavilion
Jack's
Jams
Jane's Bar & Grill
Jimmy's Greek American
King Wu
Laurent
Lavin's
Lüchow's
Le Madrigal
Manhattan Market
Melrose
MK
Molfetas Cafeteria
Mr. Lee's
Nuccio
150 Wooster
Orsini's
The Palace
Le Palmier
Paul's
Le Pavillon
Pesca
Piro's
Le Plaisir
Le Poulailler
Proof of the Pudding
Prunelle
Quo Vadis
Rakel
Regine's
Restaurant Leslie
Roxanne's
Ruskay's
St. Petersburg
La Seine
Sofi
Star Fish Grill
Stockholm
Szechuan East
TenTwentyTwo
Tik Tak Hungarian
Tiptoe Inn
Trattoria da Alfredo
La Tulipe
Uncle Tai's Hunan Yuan
Uzie's
Le Zinc



The Ultimate Restaurant GUIDE



NEIGHBORHOOD BY NEIGHBORHOOD, THE INSATIABLE CRITIC'S BEST BETS ON WHERE TO EAT

By Gael Greene

LUNCHEON SPECIAL
Steamed Con-Poy Chicken Bun
Fried Shrimp Toast
大漢樓酒家
TAI HONG LAU RESTAURANT

TAI HONG LAU.

……………

Chinatown

Bo Ky. Fast-moving queues in this crowded, clanging soup kitchen lead to soul-stirring beef and flat noodles or peppery curried-chicken-rice-noodle stew. Fill up for under $5. (80 Bayard St., bet. Mott and Mulberry Sts.; 406-2292; no credit cards.)

……………

Golden Unicorn. Walkie-talkie-toting hostesses direct traffic in this fussed-up, two-story Hong Kong outpost with spiffily suited captains. Stick to call-ahead banquets or join dozens of Chinese families at dim sum lunch. Carts are labeled, sometimes correctly. Be sure to ask for long-life tea and shark-fin dumpling in fragrant broth, a sense-tingler. (18 E. Broadway, at Catherine St.; 941-0911; A.E., M.C., V.)

(Contributions to this guide have also been made by Underground Gourmet Fran Schumer and members of the New York *Magazine staff.)*

HSF. Feed the family weekday lunch or Sunday brunch for a pittance from the rolling dim sum carts: taro-coated shrimp patties, crisp, hot bean-curd rolls, soft baked pork buns, sizzling fried dumpling. And order crisp fried noodles if you're still hungry. (46 Bowery, bet. Canal and Bayard Sts.; 374-1319; A.E., M.C., V.)

……………

Oriental Town Seafood. A brusque crew in this dowdy feeding station can be intimidating, but savvy China hands come here for dim sum and seafood from the murky tank. Try giant oysters with black bean, stuffed bean curd, and stir-fried gray sole served in a "platter" of its deep-fried bones. (14 Elizabeth St., bet. Canal and Bayard Sts.; 619-0085; A.E., M.C., V.)

……………

Tai Hong Lau. An agreeable crew nets live fish from the tank as you point. Ask for crisp-fried taro duck, subtle winter-melon-treasure soup, garlicky minced clams with lettuce wrappers, Chinese crullers filled with chive, and fat blue crab. Specials really are special. (70 Mott St., bet. Canal and Bayard Sts.; 219-1431; A.E. only.)

……………

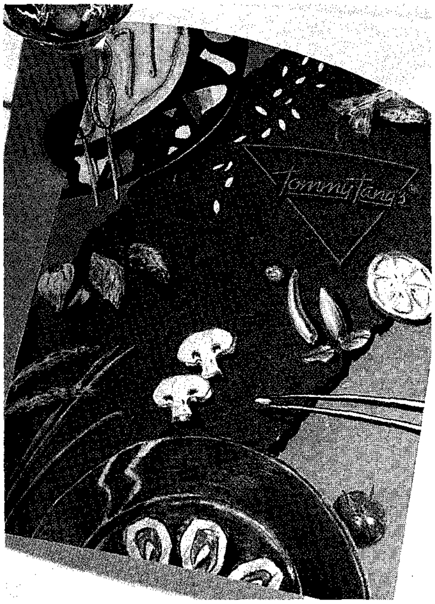
Triple Eight Palace. Ride the escalator to this sprawling Hong Kong–esque canteen in a Chinatown shopping mall for a great dim sum lunch from a speedway of carts. Point. Pay by the dish. Banquets are better than casual dinners here. (88 E. Broadway, bet. Division and Market Sts.; 941-8886; A.E., M.C., V.)

……………

20 Mott Street. Suffer the jangling din and blazing glare for salt-baked shrimp, crispy soft-shell crab, moist roast duck, and shredded beef with mango in a deep-fried taro-root basket in this Hong Kong–style triplex. (20 Mott St., bet. Bowery and Pell St.; 964-0380; A.E., M.C., V.)

……………

Vong and Kwong. Share fragrant exotica in covered clay casseroles at this small, popular storefront. Ask for baked scallops on the half-shell, sublime beef short ribs (off the bone), salt-baked chicken, and mung-bean sprouts in season. (11 Division St., bet. Catherine St. and Bowery; 431-1040; A.E. only.)



Charlie Samuels

TOMMY TANG'S.

Charlie Samuels

Charlie Samuels

WINDOWS ON THE WORLD.

……

TriBeCa and Below

Arqua Ristorante. A warm, golden-peach glow softens the sleek and spare minimalism here as uptown meets downtown for the flavorful antipasti and Veneto whims of chef Leonardo Pulito. Especially treasured: gnocchi, polenta, and homemade pastas. (281 Church St., at White St.; 334-1888; A.E. only.)

……

Barocco. The nomadic uptown kiss-kiss crowd mingling with art-world hipsters doesn't seem to mind that the kitchen isn't as sharp as it used to be. They make this spare, noisy spot feel like a house party, fueling on garlicked country bread, slivers of fennel, old-fashioned lasagna, and fine whole grilled sea bass. (301 Church St., bet. Walker and White Sts.; 431-1445; A.E., D.C., M.C., V.)

……

Bouley. An obsessed fanatic with his own idea of proper pace—pretentiously majestic—in a handsome country inn on Duane Park, David Bouley wows us anyway, his food a sensuous astonishment. When he isn't searing silken fingers of cod in chive oil with 100-year-old vinegar or producing an ethereal foie gras in salt crust and scuba-dived sea scallops with sea urchin in herb-flecked broth, he's wooing farmers and purveyors to do it his way. Desserts are equally memorable. (165 Duane St., at Hudson St.; 608-3852; A.E., C.B., D.C., M.C., V.)

……

Hudson River Club. American wines from unlikely vineyards and the bounty of New York State's harvest star in this smart clubhouse overlooking the Hudson and Ms. Liberty. Chef Waldy Malouf layers flavors and textures with sophistication, and desserts can be both rich and architectural. (4 World Financial Center, 250 Vesey St.; 786-1500; A.E., D.C., M.C., V.)

……

Montrachet. Boring? Icy? Patron Drew Nieporent took carping to heart and has warmed the setting to match the welcome and Debra Ponzek's delicious, uncomplicated cooking—seared foie gras with glazed shallots, a savory vegetable terrine, squab with figs in port wine, and a house favorite, roast chicken with sweet garlic and creamy potato purée. There's a $25 prix fixe, too, and wondrous crème brûlée. (239 W. Broadway, bet. White and Walker Sts.; 219-2777; A.E. only)

……

Nosmo King. Laugh at the funky "art" and the ridiculous name, but enjoy chef Alan Harding's surprisingly good health-savvy cooking, faintly French, eclectically Italian, occasionally Mexican, slightly Oriental—i.e., all-American melting pot, minus butter and cream. Organic wherever possible, locally grown; free-range, of course. (54 Varick St., bet. Canal and Beach Sts.; 966-1239; A.E., M.C., V.)

……

Thai House Cafe. Forgive the paintings on black velvet and the glass-topped tables for the fiery tom yum soup, spicy squid in slippery noodles, garlicky frogs' legs, and grilled Thai chicken or luscious spicy duck with hints of curry and coconut. (151 Hudson St., at Hubert St.; 334-1085; no credit cards.)

……

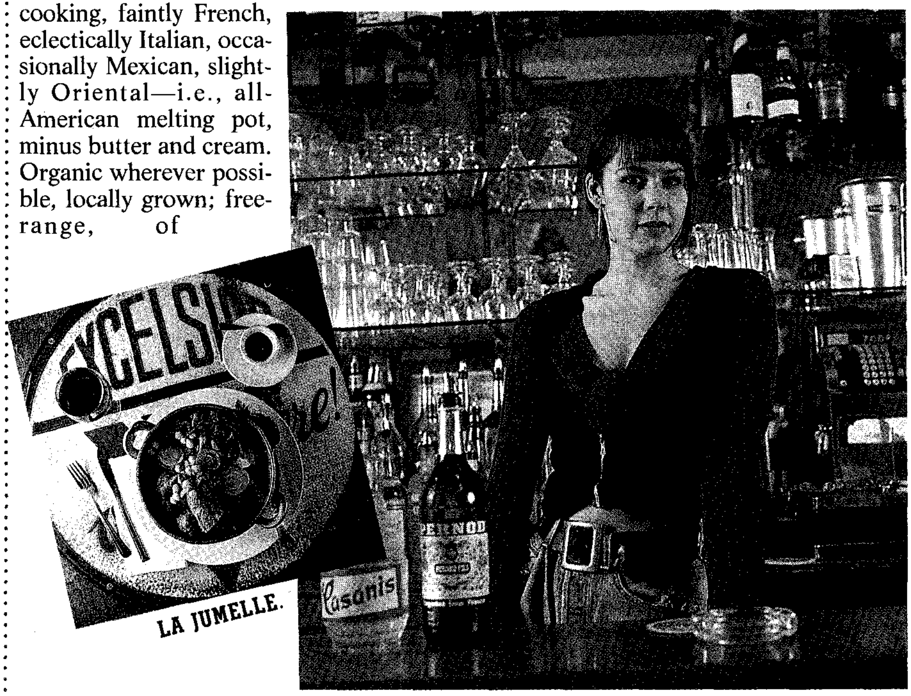
Tommy Tang's. Not exactly authentic, but so what? This Melrose Avenue transplant—pop Thai—can be winning, with its tender eggplant, splendid whole grilled fish (boned before your eyes), honeyed duck à la Tommy, and sweet jelled scallops with a fiery edge. The blare when it's crowded fights with golden Billie Holiday on the tape deck. (323 Greenwich St., bet. Duane and Reade Sts.; 334-9190; A.E., C.B., D.C., M.C., V.)

……

TriBeCa Grill. With Robert De Niro's loot and blessings, and Drew Nieporent in charge, expect relaxed warmth, a tightly run crew, and delicious food in a soaring old warehouse all spruced up. Good stargazing at the bar, salvaged from Maxwell's Plum, and flavorsome food by chef Don Pintabona. (375 Greenwich St., at Franklin St.; 941-3900; A.E., D.C., M.C., V.)

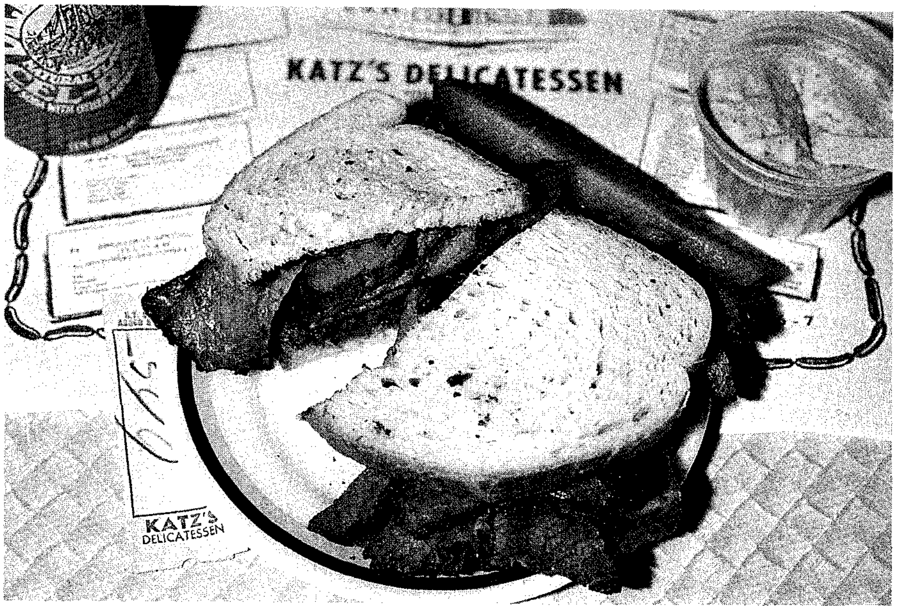
……

Windows on the World. From the 107th floor of the World Trade Center, the city is magic, gentled in the daylight, jeweled by nighttime. Facing the harbor from the City Lights bar, you could be riding a dirigible through the sky. The food is mostly good enough (stick to simplest fare) and expensive (except for the $34–$39 prix fixe), but this excursion is a must for visitors from afar. (1 World Trade Center,



LA JUMELLE.

Peter Freed



CORNED BEEF AT KATZ'S DELICATESSEN.

107th floor, West St. bet. Liberty and Vesey Sts.; 938-1111; A.E., C.B., D.C., M.C., V.)

……

Little Italy and SoHo

Alison on Dominick Street. Tom Valenti's hearty sophisticated-peasant food seems better than ever right now in Alison Price Becker's romantic little retreat on the edge of nowhere. Seared tuna with white-bean purée, crusty braised lamb shank with beans, rabbit stew with white-bean ravioli—it's a trauma to choose. And desserts shine, too. (38 Dominick St., bet. Varick and Hudson Sts.; 727-1188; A.E., D.C., M.C., V.)

……

Chanterelle. Loyal fans know what to expect in the serene and civilized world of Karen and David Waltuck—spare luxury, space between tables, the chef's famous seafood sausage, perfect, rosy foie gras, wild-mushroom ravioli with white truffle, precisely cooked fish, intense sorbets, perfect ice creams, endearing after-dinner sweets. The $68 prix fixe ($87 for the tasting menu) makes the $30 lunch seem like a fabulous bargain. (2 Harrison St., at Hudson St.; 966-6960; A.E., D.C., M.C., V.)

……

Il Cortile. Morsa designed this handsome space in Roman brick with anonymous statues and a gracious skylight. Tradition dictates the menu—linguine with seafood; penne with cheese and a sprinkle of fried greens; thumbnail gnocchi in a rich, cheesy cream; veal with cognac and porcini. In a small sea of mediocrity, Il Cortile stands tall. (125 Mulberry St., bet. Canal and Hester Sts.; 226-6060; A.E, C.B., D.C., M.C., V.)

……

Elephant & Castle. Exactly like an English pub but with better food. Among anchovy fanatics, the giant Caesar salad is legendary. Cozy even for the solitary diner, as long as he shares his table with an Indian pudding or two. (183 Prince St., bet. Thompson and Sullivan Sts.; 260-3600; A.E., C.B., D.C., M.C., V.) *Schumer*

……

Greene Street Cafe. More musicians as the night goes on, and lower prices for pretty good and ambitious food, will be the themes for 1992 in this glamorous, soaring space with bare-brick walls and uplit palms. A well-thought-out wine list (with varying prices) just enhances romance. (101 Greene St., bet. Prince and Spring Sts.; 925-2415; A.E., D.C., M.C., V.)

……

Jerry's. Once a truck-driver's hangout, this old cafeteria with its leatherette booths has become an easy drop-in spot for SoHo merchants and gallery-hoppers at breakfast, lunch, and dinner. Sandwiches, pastas, soups (some better than others), carefully cooked fish, sliced steak, fat-streaked and full of flavor. "Isn't that so-and-so?" is not an uncommon line here. (101 Prince St., bet. Greene and Mercer Sts.; 966-9464; A.E., M.C., V.)

……

Jour et Nuit. Gamins of all sexes, swart stalwarts with ponytails, Eurosaplings (skin the color of nicotine) still find their way to this stylish outpost. Upstairs is the place to sit. Hanger steak with black peppercorns, pot-au-feu of filet mignon, rabbit sautéed with polenta and green olives are new on the winter menu. (337 W. Broadway, at Grand St.; 925-5971; A.E., D.C., M.C., V.)

……

La Jumelle. Downtown youths dressed like ragamuffins look decidedly at home in the deliberately dumpy La Jumelle, with rather cheap bistro fare chalked on a blackboard—good cassoulet, steak frites, chicken with mustard sauce, a familiar drill. (55 Grand St., bet. W. Broadway and Wooster St.; 941-9651; M.C., V.)

……

Lucky Strike. The heat goes on packing the joint with earnest locals and the youthful fashionably unchic—black, black, black. Ordinary bistro fare is not bad at all and gently priced. (59 Grand St., bet. Wooster St. and W. Broadway; 941-0479; A.E., M.C., V.)

……

Mezzogiorno. This roomier, good-looking twig of its uptown sib, Mezzaluna, serves the same Tuscan grub—black linguine with spicy tomato sauce; penne with tomato, basil, and mozzarella; the lasagna of the day; pizzas; and the inevitable tirami su. (195 Spring St., at Sullivan St.; 334-2112; no credit cards.)

……

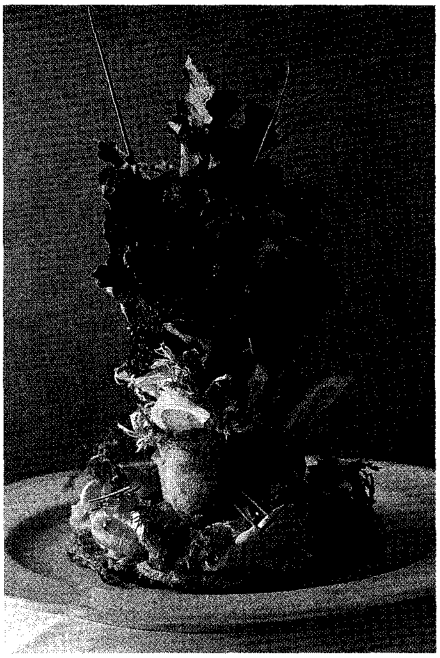
Nick and Eddie. The dark little SoHo joint you'd want on every corner, where you can get a good meal and a cheap Bordeaux without unbalancing the budget, suffers a bit now from service deliriums. But the homey fare mostly pleases. (203 Spring St., at Sullivan St.; 219-9090; A.E., M.C., V.)

……

NoHo Star. Asian, Tex-Mex, and American classics (the Mexican chicken salad is a must) served in a hip and comfortable setting. Great fries. (330 Lafayette St., at Bleecker St.; 925-0070; A.E., C.B., D.C., M.C., V.) *Schumer*

……

Onda. Downscaling by Len Allison and Karen Hubert after the loss of their Park Avenue pied-à-terre brings an East-West fusion to this modest wood-paneled corner. More Italian now than it was but still tasting a bit Chinese. (430 Broome St., at Crosby St.; 925-4743; A.E., D.C., M.C., V.)



GOTHAM BAR AND GRILL.

Photographs: top, Charlie Samuels; bottom, Peter Freed.

Provence. With Michel and Patricia Jean *en garde,* the Gallic energy and sense of fun never falter no matter who's in the kitchen. Provence sings in the pissaladière, lovely eggplant terrine, intense fish soup, and the garlicky cod mashed with potato. Excellent bouillabaisse. It's always sunny here. (38 MacDougal St., at Prince St.; 475-7500; A.E. only.)

……

Raoul's. Ancient history as feederies peak and putrify in this cold town, this saloon-bistro thrives with a lively bar, attractive habitués, and traditional bistro fare that ought to be better and less expensive. Artichauts vinaigrette, assiette de crudités, steak au poivre. *Comme ça.* (180 Prince St., bet. Thompson and Sullivan Sts.; 966-3518; A.E., M.C., V.)

……

SoHo Kitchen and Bar. Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for one of many beers on draft, a thin-crusted pizza, and a glance at the game on the TV overhead. Besides, it's pretty cheap. (103 Greene St., bet. Prince and Spring Sts.; 925-1866; A.E., D.C., M.C., V.)

……

Vucciria. It's easy to imagine this is Sicily, with the striped awnings and geraniums in terra-cotta tubs, the clever little balcony that goes nowhere. There is basil everywhere, a dazzling antipasto platter, and often orecchiette with garlic-laced broccoli. Lush gelati and serious espresso will top everything off. (422 W. Broadway, bet. Prince and Spring Sts.; 941-5811; A.E., M.C., V.)

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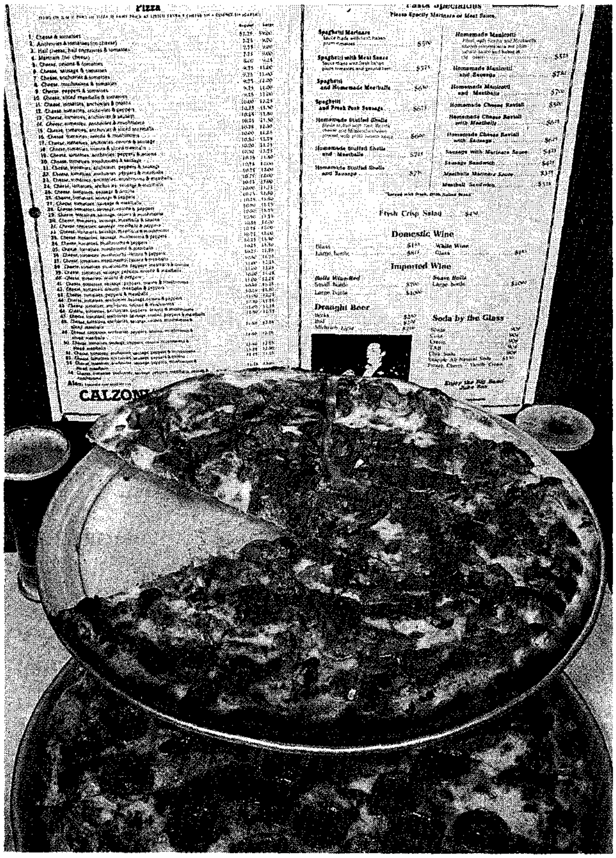

JOHN'S PIZZERIA.

East Village and Lower East Side

Anar Bagh. This 6th Street Indian may look typical, but there's nothing typical about the delicious (and incredibly cheap, cheap, cheap) mixed appetizers and chicken vindaloo or the saffron rice, hot puffs, poori, spicy okra, and lamb. (338 6th St., bet. First and Second Aves.; 529-1937; A.E., D.C, M.C., V.) *Staff*

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Cucina di Pesce. This friendly Italian seafood place keeps the crowd pressed against the bar happy with free steamed mussels wallowing in garlic and tomato sauce. The generosity continues during dinner, where the good but not great tuna steak with sautéed tricolor sweet peppers, black olives, capers, and onions; seafood fettuccine; and veal are passed out in generous portions—especially at these low prices. Entrées are about $8 to $11. (87 E. 4th St., at Second Ave.; 260-6800; no credit cards.) *Staff*

……

Gotham Bar and Grill. This lofty neoclassical space, with its billowy sound-muffling shades overhead and whimsical Statue of Liberty, has wit and energy and the affection of affluent New Yorkers. Alfred Portale has grown into a world-class talent, creating the fetish for skyscraper cookery. And his towering seafood salad and pyramiding bouillabaisse are wonderful to eat. It can be traumatic trying to choose. Fortunately, there's always tomorrow. (12 East 12th St., bet. Fifth Ave. and University Pl.; 620-4020; A.E., C.B., D.C., M.C., V.)

Hasaki. Narrow and crowded, with blondwood and shellacked tree-trunk tables, this below-sidewalk nook is especially popular before and after curtain time at the Public Theater. From 5 to 7 P.M., there's a bargain "sunset dinner." The sushi sparkles, and you can design your own tempura, priced by the piece. (210 E. 9th St., bet. Second and Third Aves.; 473-3327; A.E., M.C., V.)

……

Iso. Excellent sushi and teriyaki, and, says the Underground Gourmet, "a karma that makes you feel loved." (175 Second Ave., at 11th St.; 777-0361; A.E., M.C., V.) *Staff*

Japonica. There's usually a line outside at dinner hour, but no one seems to mind waiting for a tiny table beneath swags and sprigs of décor that fit the season. Now, with a move a block uptown, there's more square footage to go around but the same excellent food. Inside-out-cooked yellowtail roll. Seafood stick with mayo, asparagus, and flying-fish roe. Savory yellowtail collar. Salmon layered with avocado that melts in the grilling. (90 University Pl., bet. 11th and 12th Sts.; 243-7752; A.E., C.B., D.C.)

……

Jerry's 103. A place for the young and restless, hip and beautiful; sibling of SoHo's Jerry's. Come not so much for the food—grilled chicken breast and tuna, steak Diane—as for the thrill of it. (103 Second Ave., at 6th St.; 777-4120; A.E., M.C., V.)

……

Katz's Delicatessen. A living relic founded in 1888, this deli honors those who tip in advance with an extra layer of pastrami. That and a dill pickle or a corned beef on rye are *les spécialités de la maison.* Take a ticket. (205 E. Houston St., at Ludlow St.; 254-2246; A.E., M.C., V.)

……

Marion's. It's retro and campy—waitresses in black tutus, a shrine to JFK, the fish tank—but everything about Marion's makes you happy, especially the house drink, the vodka Gibson. And the food is surprisingly good: The Underground Gourmet recommends the ungreasy fried calamari, pungent bouillabaisse, and a light and cheesy Caesar salad. (354 Bowery, near 4th Street; 475-7621; no credit cards.) *Staff*

……

Miracle Grill. If this place were any more authentically New Mexican, you'd walk out with red clay dust all over your shoes. The kitchen hasn't lost a step since chef Bobby Flay defected to the Mesa Grill: A sublime corn-and-black-bean quesadilla is the perfect appetizer; grilled salmon and spicy steak fajitas are entrée highlights. (112 First Ave., bet. 6th and 7th Sts.; 254-2353; A.E., M.C., V.) *Staff*

……

Pedro Páramo. Word about the city's best-kept Mexican-food secret is slowly spreading. Chicken with sautéed cactus is an odd and tender treat; less unusual but just as exemplary

Photograph by Charlie Samuels.

The
FOOD
of
NEW
YORK

are the subtly spicy gazpacho and the shrimp with tomato, jalapeño, and onions, and the fruity sangria. Remarkably, all of the restaurant's entrées are $14 and under. (430 E. 14th St., bet. Ave. A and First Ave.; 475-4581; M.C., V.) *Staff*

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Sammy's Roumanian. The cow's proudest moment is the boiled beef flanken with mushroom-and-barley gravy at this temple of schmaltz (fat to you, Muffy). Fluorescent lights and business cards are the décor here, Alka-Seltzer the digestif. Fried kreplach, stuffed derma, Roumanian skirt steak with garlic to wither a vampire, mashed potatoes with chicken fat . . . this is heartburn heaven. Drive directly to the emergency room. (157 Chrystie St., at Delancey St.; 673-0330; A.E., D.C., M.C., V.)

……………

Second Avenue Deli. Lunch starts with challah and a pickle or coleslaw in what some insist is the best deli and Jewish restaurant in town. The corned beef can be tough and the chopped liver suspiciously elegant, but cholent, the hearty stew of the Hebrew Sabbath, is a splendid near-cassoulet. Try chicken in the pot. (156 Second Ave., at 10th St.; 677-0606; A.E. only.)

MESA GRILL.

Veselka. Open 24 hours a day, this tiny Polish/Ukrainian coffee shop serves great (and cheap) homemade soups, cheese blintzes, and pierogies. (144 Second Ave., at E. 9th St.; 228-9682; no credit cards.) *Staff*

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West Village

La Bôheme. Witty funk from designer Sam Lopata and the fuss of Pari Dulac's welcome, plus splendid thin-crust pizzas and fairly priced bistro food, keep this spot jumping. (24 Minetta Lane bet. W. 3rd and Bleecker Sts.; 473-6447; A.E. only.)

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Il Cantinori. Zealots of this Tuscan "villa," with its splendid fixtures and look of applied decay, are dumbfounded if you don't love grilled and crumbed calamari, bitter broccoli di rape served over air-dried beef, the very pedestrian rigatoni al ragu, the listless veal milanese with a salad bar on top, and overcooked striped bass. (32 E. 10th St., bet. University Pl. and Broadway; 673-6044; A.E., C.B., D.C., M.C., V.)

……………

Cent' Anni. Small, unpretentious storefront for intimations of Tuscany, thick ribollita (cabbage and bread porridge), trippa alla fiorentina, and pasta—capellini in a winy lobster sauce, penne with veal and sage, ravioli with porcini cream. (50 Carmine St., bet. Bleecker and Bedford Sts.; 989-9494; A.E. only.)

……………

The Coach House. If you remember this old-fashioned clubhouse from its golden days, it may seem a bit frayed; its owner, the dedicated Leon Lianides, frailer and wary. But there are still echoes of moments gone by. Best of all, some fine wines with just enough age are almost a steal. (110 Waverly Pl., bet. Washington Sq. W. and Sixth Ave.; 777-0303; A.E., C.B., D.C., M.C., V.)

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Da Silvano. Long before the pasta explosion and the emergence of great regional *cucina,* there was Da Silvano, with its Tuscan flair. Loyal fans say it's suddenly looking good again. At least it now takes plastic. (260 Sixth Ave., bet. Bleecker and Houston Sts.; 982-2343; A.E. only.)

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la colombe d'or

BOUILLABAISSE AT LA COLOMBE D'OR.

Joe's Bar & Grill. Chefs come and go here, but it's the vision of Karyn Wagner that counts. That's why folks keep coming to this romantic village townhouse for meat loaf, garlic mashed potatoes, and martini (with a refill), the Sunday soup and a sandwich, fruit crisps, and brownie excess. It's a lot like home. (142 W. 10th St., bet. Greenwich Ave. and Waverly Pl.; 727-1785; A.E., M.C., V.)

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John's Pizzeria. Inhale the special scent of classic coal-oven pizza and savor the history in the aura of these wood-paneled booths, the great jukebox, and the grotto of Capri in a dazzling mural. There are 54 options. Mushroom, garlic, and peppery hot sausage is my favorite. (278 Bleecker St., bet. Sixth and Seventh Aves.; 243-1680; no credit cards.)

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Lora. Lora Zarubin, an Alice Waters disciple from California with a celebrity following, has moved into the tiny townhouse where La Tulipe was planted, bringing pungent greens in salads, meaty little crab cakes, wild-mushroom risotto, and entrées from the wood-burning grill. (104 W. 13th St., bet. Sixth and Seventh Aves.; 675-5655; A.E., M.C., V.)

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Mesa Grill. Waggish, playful, even a bit silly, with mustard-yellow chairs and laminated cowboys strutting on the banquettes, this soaring space is a-clatter with the lively crowd drawn to gentrified lower Fifth. And chef Bobby Flay has fun, too, getting stronger all the time, blasting off flavors of smoke, chili, and mango. Every day, there's a different riff on oysters, and new this fall, pungent sweet-potato soap with tortilla crisps, barbecued rabbit tostadas, pomegranate-glazed quail salad. Risk the wondrously wicked dessert sampler. (102 Fifth Ave., bet. 15th and 16th Sts.; 807-7400; A.E., M.C., V.)

……………

La Metairie. Bigger but still charmingly rustic, this country dollhouse has a fine hand at the whisk turning out better food at lower prices. Try carpaccio of tuna and salmon, warm vegetable-ginger galette, endive-and-roquefort salad, rack of lamb with garlic-potato flan, and salty cod

Photographs: top, Peter Freed; bottom, Charlie Samuels.

baked with tomatoes and olives, plus fine desserts. (189 W. 10th St., at 14th St.; 989-0343; A.E., M.C., V.)

……

Mi Cocina. Upscale Mexican food at downtown prices. The room is spare and pretty, and the food is served with grace and style. No glutinous beans, no runny cheese, no castanets on the wall. (57 Jane St., at Hudson St.; 627-8273; A.E., C.B., D.C., M.C., V.) *Schumer*

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Il Mulino. Even when there's a draggy wait at the bar, regulars don't seem to mind. The second you sit, garlic bread, a hill of Parmesan to chip away at, garlicky bruschetta, and fried zucchini hit the table. Pasta is oversauced, entrées overpriced, but fans happily wallow and pay. (86 W. 3rd St., bet. Sullivan and Thompson Sts.; 673-3783; A.E. only.)

……

New Haven Pizza Company. This isn't Sally's or Pepe's of New Haven, but the wood-oven pizzas here come close. A bonus is that everything else on the menu (fried calamari, arugula salad) is A-plus. Among the wall hangings, de Sica reigns. Big bar, smart pinball machine. (140 W. 13th St., bet. Sixth and Seventh Aves.; 366-0477; A.E., M.C., V.) *Schumer*

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Pescadou. Very French, sort of cramped, sort of charming, with lots of butter and cream and generous portions. Speak up if you like fish rare. (18 King St., at Sixth Ave.; 924-3434; A.E.)

……

Rio Mar. Down-home Spanish food is served upstairs in this funky two-story restaurant near Mars and Florent. The paella is bountiful, the prices moderate. (7 Ninth Ave., at Little W. 12th St.; 242-1623; A.E. only.) *Staff*

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Union Square and Gramercy Park

(15TH TO 23RD ST. EAST)

Chefs • Cuisiniers • Club. Chef-owned and plotted as a late-night hangout for the feeding world, this cramped, rather plain little bistro draws a public content with its earthy, sophisticated fare on unmatched plates, gift of grateful china suppliers. (36 E. 22nd St., bet. Park Ave. and Broadway; 228-4399; A.E., D.C., M.C., V.)

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Coffee Shop. Possibly, people still come for the crossover cooking—slightly Brazilian, fitfully Italian, even po' white trash—but what has young 'uns lined up outside for inspection is the action at the bar, rap riffs atop the din and a good-feel mix of black and white. The slinky beauty greeting you could be a guy, and the crush can get so intense you worry about getting pregnant just pressing toward the exit. (29 Union Sq. West, at 16th St.; 243-7969; A.E only.)

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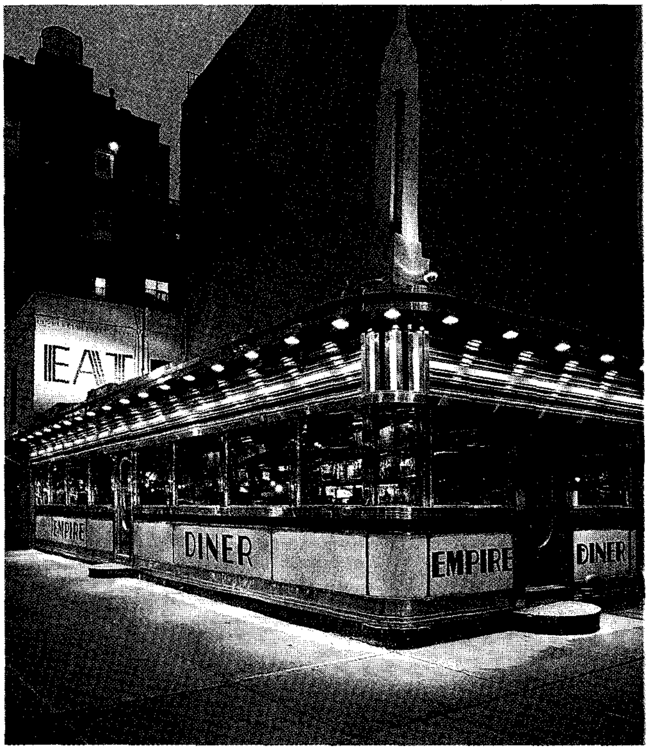
Metropolis Cafe. Handsomely installed in a glorious old bank building with green and white marble, a giant clock, an open kitchen, and live jazz from Tuesday through Saturday nights, this American brasserie draws a neighborhood crowd for very good food—sprightly salads, chicken that's crisp and juicy, splendid crab cakes beside a sauce of lobster and leek with a warm vegetable timbale. (31 Union Square W., at 16th St.; 675-2300; A.E., D.C., M.C., V.)

……

Positano. Not the torrid zone it was when ad-world pals Bob Giraldi and production partner Phil Suarez launched this handsome tiered room, but good food and a determination to please make it a bustling survivor. (250 Park Ave. So., at 20th St.; 777-6211; A.E., C.B., D.C., M.C., V.)



EMPIRE DINER.

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Union Square Cafe. Danny Meyer, a dedicated restaurateur, runs this taut ship with a winning balance of warmth and snap, style and informality, a first-rate wine list, and the hearty, flavorful cooking of Michael Romano. Begin with sautéed mushrooms, pasta, or risotto to share, then grilled tuna fillet, black Angus sirloin and mashed potatoes, or chicken with polenta and bread salad. Suckling pig on Wednesday is a must. (21 E. 16th St., bet. Fifth Ave. and Union Sq. W.; 243-4020; A.E., C.B., D.C., M.C., V.)

……

Chelsea

(15TH TO 26TH ST. WEST)

The Bright Food Shop. Lots of weird hybrid (Tex-Mex-Chinese) creations presented beautifully in this formerly scruffy coffee shop. The jalapeño corn bread and chili are worth a Nobel Prize. (216 Eighth Ave., at 21st St.; 243-4433; no credit cards.) *Schumer*

……

Chelsea Trattoria. Rather formal and old-fashioned-looking, this dining room seems a tad out of place on funky Eighth Avenue, but the food's excellent if a little pricey. Begin with the fresh wet balls of buffalo mozzarella with tomatoes, basil, and extra-virgin, and then order the first-rate risotto with mushrooms—it's dense and aromatic, fueled by a good, heady beef stock and red wine. (108 Eighth Ave., bet. 15th and 16th Sts.; 924-7786; A.E., C.B., D.C., M.C., V.) *Staff*

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La Chinita Linda. Buttery-soft avocado and caramel-creamy flan with café con leche form a filling meal at Chelsea's newest Cuban-Chinese spot. With Cuban pot roast, black beans, and yellow rice for about $15 (including fortune cookies and Tsing-Tao beer), why order from the Chinese side of the menu? (166 Eighth Ave., near 18th Street; 633-1791; A.E., M.C., V.) *Staff*

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Da Umberto. Umberto Assante's move uptown (from Cent' Anni) has made this side street a must for his tempting antipasto buffet, earthy ribollita soup, peasanty rigatoni wth beans and tomato, crusty roasts (pork studded with garlic). Yes, it can be uneven. (107 W. 17th St., bet. Sixth and Seventh Aves.; 989-0303; A.E. only.)

……

Empire Diner. This sleekly glamorous diner is the mecca for every species, from suits-and-ties to turtlenecks-with-cellos to black leather wannabes, especially late-late. And there's something for everyone to eat, from pigs in blankets to chicken-fried steak, omelets, hummus in a pita, good thick shakes. (210 Tenth Ave., at 22nd St.; 243-2736; A.E., M.C., V.)

……

Eze. Gina Zarrilli's loyalists rave over her bold way with Mediterranean flavors, filling this somewhat stark, candlelit townhouse and the small garden when weather

Photograph by Charlie Samuels.

permits. (254 W. 23rd St., bet. Seventh and Eighth Aves.; 691-1140; A.E., C.B., D.C., M.C., V.)

……

Lola. Live jazz, blues, reggae rock this place nightly. Sundays, there's a gospel brunch, and though Lola herself is gone, there's still 100-spice fried chicken, cayenned onion rings, and West Indian fritters on the menu, plus pasta, seafood, venison, and sirloin. (30 W. 22nd St., bet. Fifth and Sixth Aves.; 675-6700; A.E., M.C., V.)

……

Luma. Soy meets girl in the luminous shrine to the organic faith. Rockers, Yoko, Gloria Steinem, all subscribe to the no-additive, no-sugar, everything-cooked-in-filtered-water credo. The vegetable plate may be a bit beige, but it's good. So are the skate, the tuna fajita, smoked-duck orecchiette. As for lemon tart, you won't believe it's tofu. No kidding. (200 Ninth Ave., bet. 22nd and 23rd Sts.; 633-8033; C.B., D.C., M.C., V.)

……

Le Madri. The "Renaissance" dining room, with its softly vaulted ceiling, wood-burning oven, outrageous vegetable centerpieces, and tempting food on display, is an instant high. Then comes a spill of olive-oil dip for bread, sublime focaccia stuffed with white cheese and truffle oil, masterly tortelli emiliana, skewered quail on soft, runny polenta. Brava, chef Marta Pulini. (168 W. 18th St., at Seventh Ave.; 727-8022; A.E., M.C., V.)

……

Periyali. Red-wine-marinated octopus grilled with a luscious char, garlicky white beans, whole grilled fish, hearty braised lamb shank—this homey, Greek-inspired cooking is what fills the good-looking white stucco'd taverna. (35 W. 20th St., between Fifth and Sixth Aves.; 463-7890; A.E., C.B., D.C., M.C., V.)

……

Prix Fixe. Stick to the $24 menu and an $18.50 wine and you'll have the most brilliant dinner in town for the price, thanks to the artistry of chef Terrance Brennan. This nineties beneficence in a lofty warehouse (Altman's adieu provided the chandeliers) gets my vote. (18 W. 18th St., bet. Fifth and Sixth Aves.; 675-6777; A.E., D.C., M.C., V.)

……

Rex. The joy of Rex is good-looking folks eating Frank Rhodes's very good food with late-night jazz, at times infectiously hot. Sure, it's a tacky storefront, barely cosmeticized, and the velvet-rope act is annoying. Reserve and avoid confrontation. (579 Sixth Ave. bet. 16th and 17th Sts.; 741-0080; A.E., M.C., V.)

……

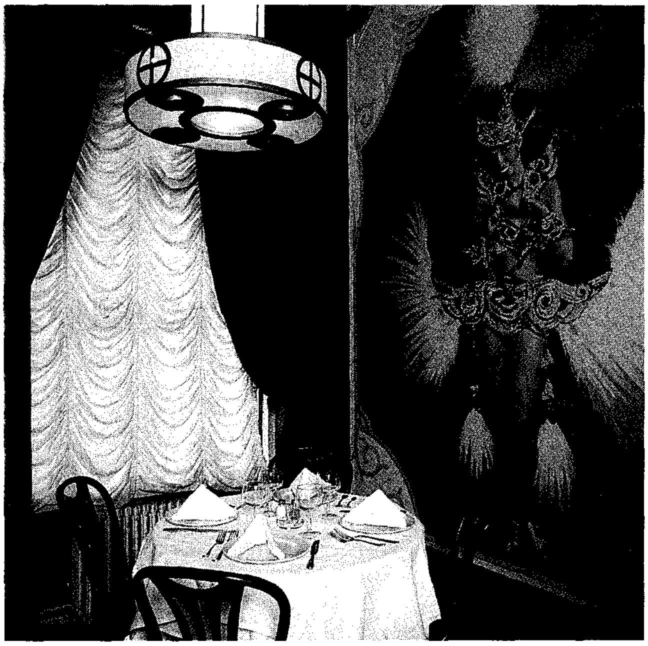
World Yacht Cruises. Book for the big-band cruise. It's thoroughly romantic and a great way to show off Oz on the Hudson to out-of-town pals. Hiding everything in pastry doesn't help. Stick to pasta, chicken, or filet mignon. (Pier 62, at W. 23rd St. and the Hudson River; 929-7090; A.E., M.C., V.)

……

Murray Hill Kips Bay Area

(24TH TO 42ND ST. EAST)

An American Place. Larry Forgione's passionate celebration of the American harvest has settled comfortably into this soaring space, warmed and muffled with carpet and wood and giant abstract paintings. Old-time muffins and buns, robust soups, lunchtime sandwiches, cedar-planked Atlantic salmon, crisp Appalachian duck breast, game from farms upstate, childhood favorites for dessert—double chocolate pudding, banana brown betty. (2 Park Ave., at 32nd St.; 684-2122; A.E., C.B., D.C., M.C., V.)



CHEZ JOSEPHINE.

……

La Colombe d'Or. A glaring game of musical chefs might paralyze some restaurants, but owners George and Helen Studley long ago composed the score played out in this cozy warren of small rooms with bare brick and architectural improvisation. Provence rules: bouillabaisse, cassoulet, ratatouille, roasted cod in a haze of spiced beans, citric lemon tart, ginger custard, tarte au fromage du chevre. (134 E. 26th St., bet. Lexington and Third Aves.; 689-0666; A.E., D.C., M.C., V.)

……

Les Halles. Tripe at 3 A.M. Boudin noir, zesty sausage with lentils, gratin of macaroni, splendid cassoulet, and butcher's cuts of beef. That's what Park Bistro's Jean Michel Diot longed for in New York, so he planted it across lower Park with a French butcher shop upfront. Noisy, crowded, and sometimes rude . . . in short, authentic. (411 Park Ave. So., bet. 28th and 29th Sts.; 679-4111; A.E., C.B., D.C., M.C., V.)

……

Park Bistro. France without a passport. A small, dark, crowded room with Jean Michel Diot in the kitchen launching classic Provençal notions with remarkable finesse—brandade de morue, foie gras with duck confit layered into a potato terrine, rabbit in herb-perfumed jelly, skate with big white beans, rare duck breast sliced onto crushed olives and gratin of turnip with prunes. (414 Park Ave. So., bet. 28th and 29th Sts.; 689-1360; A.E., D.C., M.C., V.)

……

Saturnia. Amazingly, a team of nutritionist and chef has invented nimble ways to avoid calories and banish fat. Beggar's purses, whole-wheat pizza, tiger prawns with shiitake in saffron sauce—it looks beautiful and tastes good (mostly) and the dining room is a serene fantasy garden. (Doral Park Avenue Hotel, 70 Park Ave., at 38th St.; 983-3333; A.E., D.C., M.C., V.)

……

Garment and Fur District

(27TH TO 42ND ST. WEST)

Chez Josephine. Before or after the theater, there's more theater in Jean-Claude Baker's *hommage* to his adoptive mother, Josephine. Live piano, sometimes even a tap dancer on the bar, table-hopping and cross-pollinating accompanies good-enough food—real boudin with red cabbage, lamb shank, pepper steak. Slightly aggressive prices subsidize the highly entertaining show. (414 W. 42nd St., bet. Ninth and Tenth Aves.; 594-1925; A.E., M.C., V.)

……

Cupcake Cafe. Here, a few blocks south of the Port Authority, you can fortify yourself for even a trip to New Jersey with whole-wheat doughnuts; thick, fluffy waffles; and hearty soups. A nice neighborhood hangout lacking only a neighborhood. (520 Ninth Ave., at 39th St.; 465-1530;

Photograph by Peter Freed.

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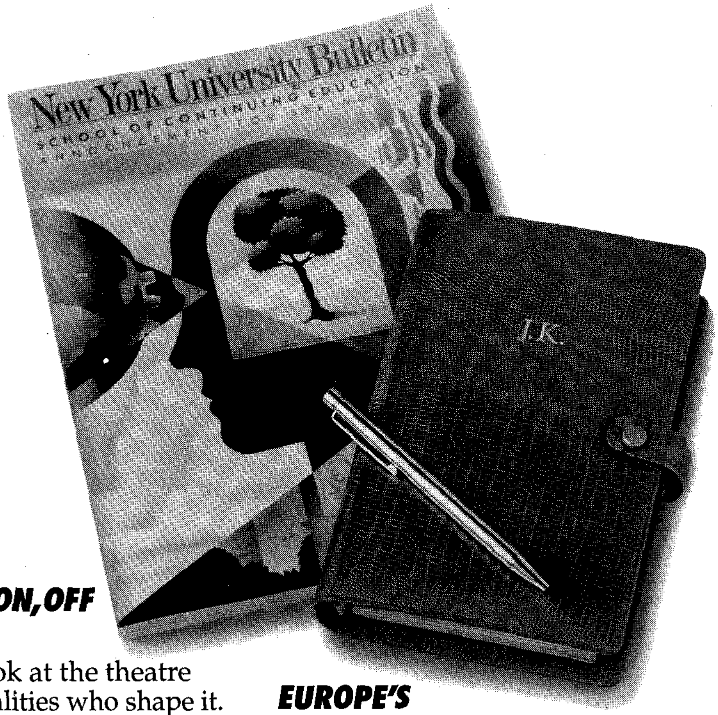

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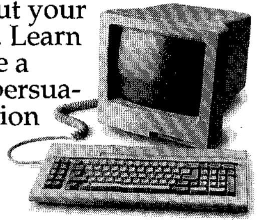

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no credit cards.) *Schumer*

……

Vernon's. It's cold outside but warm in here, especially under the influence of jerk—chicken, fish, or pork grilled with a fiery, fruity sauce. Check out the owner's weird nonalcoholic drinks, said to promote potency. (252 W. 29th St., bet. Seventh and Eighth Aves.; 268-7020; A.E., C.B., M.C., V.) *Schumer*

……

Woo Chon. One of the bigger and fancier places in "Little Korea," with an indoor waterfall and attentive staff. Though Woo Chon serves sushi and sashimi, stick to the barbecue and, if you're adventurous, the $8.95 businessman's-lunch special. (8 W. 36th St., bet. Fifth and Sixth Aves.; 695-0676; A.E., M.C., V.) *Staff*

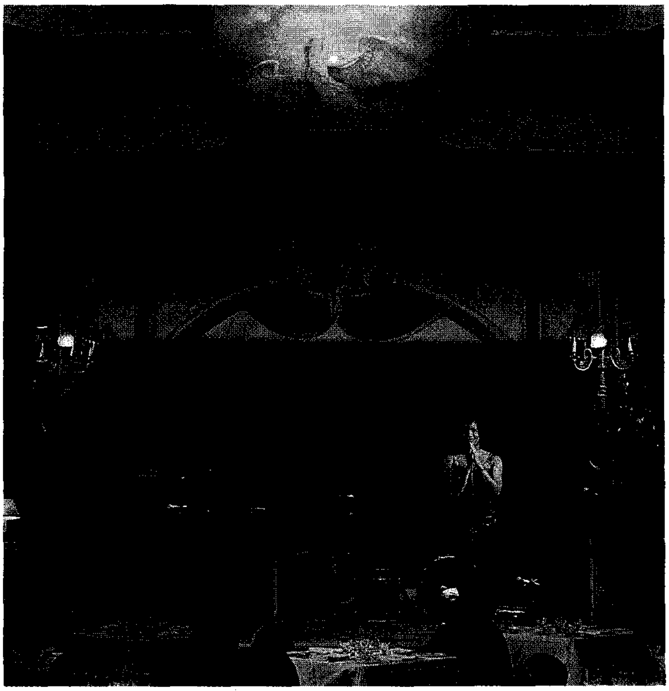
……

42nd to 50th St. East

The Box Tree. Time passes, but nothing changes in this jewel box, with its precious stained-glass forest. Wonderfully romantic (especially if you're small); now there's an exquisitely appointed hotel above and the discounted Box Tree Kitchen next door (was it built by Romanian elves?). The Continenal classics seem to work, so why change? (250 E. 49th St., bet. Second and Third Aves.; 758-8320; A.E. only.)

……

Bukhara. It's not easy to see exactly what's going on in the almost-open kitchen from the stucco'd dining room with hanging rugs and sturdy wooden tables, but you can taste. Share a basket of breads, whole leg of lamb marinated in rum and finished in the tandoor, fragrant pork ribs, and chicken that looks wizened but proves to be juicy and just-cooked. (148 E. 48th St., bet. Lexington and Third Aves.; 838-1811; A.E., D.C., M.C., V.)



ONSTAGE AT TATOU.

Chiam. The cultural mishmash—mayonnaised salad, sorbet intermezzo—may make you giggle, but the room is handsome, the service almost too much, and the food is good, at times exquisite. Tremulous tofu in minced-beef soup, savory octopus special, crisp-fried sea bass, sole sailing in its deep-fried bones. Dim sum on weekends a must. (160 E. 48th St., bet. Lexington and Third Aves.; 371-2323; A.E., C.B., D.C., M.C., V.)

……

Chin Chin. The Chins, Jimmy and Wally, run a stylish spot with family portraits on the wall and a fervent following for tea-smoked duck with scallion pancake, giant oysters with black bean, steamed vegetable dumplings (pork, too), crispy orange beef, and country bean curd (ask for it spicy). (216 E. 49th St., bet. Second and Third Aves.; 888-4555; A.E., C.B., D.C., M.C., V.)

……

Cucina & Company. Behind the bustling carry-out traffic is a busy, tiled dining room with handmade bricks, flea-market finds, and far more ambitious cooking than you'd hope to find in a luncheonette—spectacular sandwiches, very good pasta. (Pan Am Bldg., 200 Park Ave., on 45th St. bet. Lexington and Vanderbilt Aves.; 682-2700; A.E., C.B., D.C., M.C., V.)

……

Hatsuhana. Sushi cognoscenti discovered this top-rated Japanese duplex a long time ago. At peak hours, the crowd can be relentless. Plant yourself at the counter, scout what's on hand, impress the sushi master with your seriousness (Japanese helps), and enjoy. (17 E. 48th St., bet. Fifth and Madison Aves.; 355-3345; A.E., C.B., D.C., M.C., V.)

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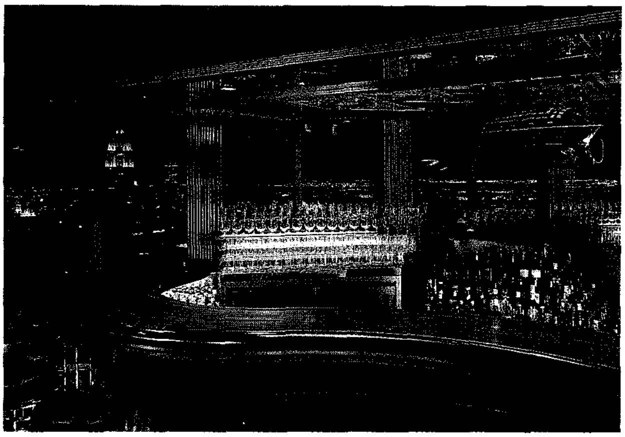


THE RAINBOW GRILL.

Lutèce. One day, André Soltner is told he is old hat. A week later, he learns old hat is sublime. In fact, serious food-lovers either revere Soltner and let him cook whatever he likes or have moved on to acrobatic Young Turks kitchened elsewhere. Soltner's homey grandma's cooking can be more soothing than his *haute*-ier whims, and desserts are often supernal. (249 E. 50th St., bet. Second and Third Aves.; 752-2225; A.E., D.C., M.C., V.)

……

Palm. It ought to be a landmark, with its legacy of caricatures on the yellowed walls, its sawdust, and its mythic sirloin, giant lobsters (at times a bit dry), crisp cottage fries, and snarl of deep-fried onions. Are the waiters a tad less testy? It's about time. (837 Second Ave., bet. 44th and 45th Sts.; 687-2953; A.E., C.B., D.C., M.C., V.)

……

Shaliga Thai Cuisine. A far cut above most of the Thai kitchens around the city, this long, narrow storefront will satisfy a hunger for perfume and heat with peppery salads, searing tom yum soup, seafood baked with rice in a clay pot, and duck with cashews in honey sauce. (834 Second Ave., bet. 44th and 45th Sts.; 573-5526; A.E., M.C., V.)

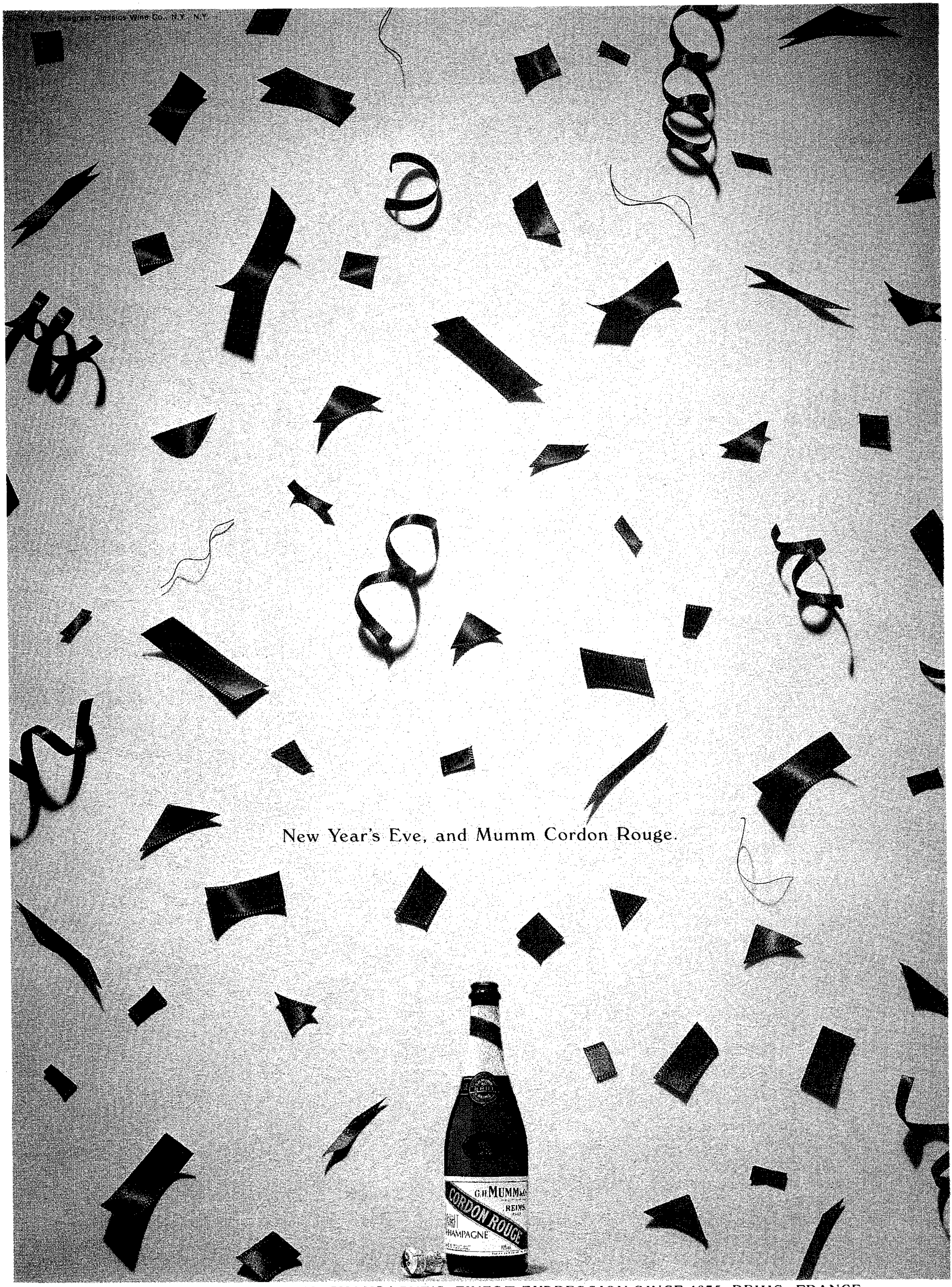
……

Smith & Wollensky. Carnivores keep this popular steakhouse jumping. All wood and brass, with scattered American folk art, it has the look of a private men's club, the noise of a locker room. Steaks, giant chops (veal and lamb), outsize lobsters, and a serious wine cellar are the deal. (201 E. 49th St., at Third Ave.; 753-1530; A.E., C.B., D.C., M.C., V.)

……

Sparks. The best aged sirloins and a treasure trove of great California Cabernets

Photographs: top, © Frederick Charles; bottom, Peter Freed.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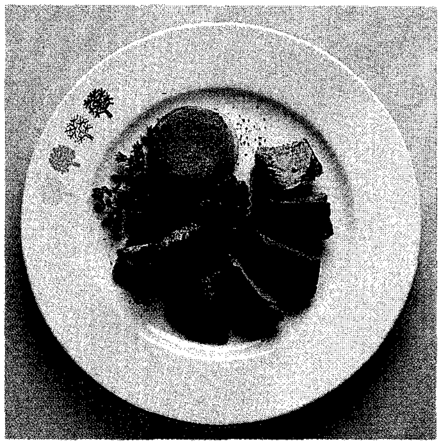
make this my favorite steakhouse, though the welcome can, at times, get brusque. (210 E. 46th St., bet. Second and Third Aves.; 687-4855; A.E., C.B., D.C., M.C., V.)

……

TakeSushi. For me, this is the best sushi source in town, its counter a ticket to the fin of a fluke, sweet, raw baby shrimp, ethereal sea urchin once . . . and then again for a quick hit of the sea before nirvana. Who cares about décor? (71 Vanderbilt Ave., bet. 45th and 46th Sts.; 867-5120; A.E., C.B., D.C., M.C., V.)

……

Tatou. Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and good food—Creole-southern with New England twitches—are best at lunch, but the dinner crowd comes to rubberneck and dance. Pretheater dinner is just $25. (151 E. 50th St,. bet. Lexington and Third Aves.; 753-1144; A.E., D.C., M.C., V.)


DUCK AT THE FOUR SEASONS.

……

Tropica. The emergence of chef Edward Brown as a first-rate talent has put this mock Key West lodge, with its striking open kitchen, on the map for serious mouths. His terrine of vegetables in quivering gel, cod with onion frizzies in sake-and-Chinese-black-bean sauce, and seared tuna loin are world-class. (Pan Am Bldg., 200 Park Ave., on 45th St. bet. Lexington and Vanderbilt Aves.; 867-6767; A.E., C.B., D.C., M.C., V.)

……

Zarela. With its staccato guitars, powerful margaritas, funky Mexican finery, and Zarela herself fueling the frenzy, there's always a party here, plus zingy red-snapper hash, peppers stuffed with chicken and dried-fruit picadillo, chilaquiles smothered in sour cream and Cheddar, and giant, indulgent desserts. (953 Second Ave., bet. 50th and 51st Sts.; 644-6740; A.E., D.C.)

……

42nd to 50th St. West

Afghan Kebab House. One of the best and least expensive food surprises in Manhattan. Try the half-spiced chicken and use both hot sauces. The place is small (thirteen tables) and thoroughly inelegant (you must run a gantlet of chefs hovering over open grill pits to get to the bathrooms) but well worth it. (764 Ninth Ave., bet. 51st and 52nd Sts.; 307-1612; no credit cards.) *Staff*

……

American Festival Cafe. Breakfast in the garden surrounded by steel peaks. Lunch inside this glamourfied lunchette with rotating American folk art. In winter, skaters whirl below golden Prometheus as tourists and natives vie for a windowside perch, eating familiar American favorites. (20 W. 50th St., by the Rockefeller Skating Rink; 246-6699; A.E., C.B., D.C., M.C., V.)

……

B. Smith Restaurant. Come fiveish for the gathering of smartly dressed folk, networking and flirting—model Barbara Smith's long-running cocktail party. Linger to eat in the slick, high-ceilinged room with a spillover of noise and jazz from the bar from a menu that hits every ethnic button but scores mostly so-so. (771 Eighth Ave., at 47th St.; 247-2222; A.E., D.C., M.C., V.)

……

Broadway Grill. It's worth riding the escalator for the splendid pizzas, fine grilled chicken in a garlicky haze with mashed potatoes, and sensational desserts from the cookie master, David Liederman—especially Death by Chocolate, an irresistible mess of ice cream, brownie, chocolate-chunk cookies, and hot fudge, DEATH written in chocolate on the plate. (Holiday Inn Crowne Plaza Mezzanine, 1605 Broadway, between 48th and 49th Sts.; 315-6161; A.E., C.B., D.C., M.C., V.)

……

Cabana Carioca. The décor is funky Brazilian—Latin folk scenes frescoed to the entryway and hall, no-frills inside. Whatever you order, the white rice and tiny pots of black beans act as the perfect side dish. The popular platter of crispy, garlicky fried chicken, cut into bite-size pieces and served with fried potatoes, will easily serve two. (123 W. 45th St., bet. Sixth and Seventh Aves.; 581-8088; A.E., D.C., M.C., V.) *Staff*

……

"44." Will Philippe Starck's chartreuse banquettes go? Brian McNally hates chartreuse. Expect the night to heat up when the team of McNally and chef Geoffrey Zakarian completes its takeover. So far, the food is exceptionally good. (Royalton Hotel, 44 W. 44th St., bet. Fifth and Sixth Aves.; 944-8844: A.E., D.C., M.C., V.)

……

Jewel of India. Lofty and elegant ($2.5 million to open), this Indian palace with sandalwood, ivory, and inlaid mother-of-pearl prides itself on snap-finger service, fiery sauces, meats from the tandoori oven, rich, buttery chicken makhani, and rich, layered breads. Cool off with Indian beer. (15 W. 44th St., bet. Fifth and Sixth Aves.; 869-5544; A.E., C.B., D.C., M.C., V.)

……

Le Madeleine. Civilized, quasi-French dining just west of the bustling theater district. The bar is friendly, the seafood exceptionally good, and the help friendly to customers in a rush. But it's after curtain that the room starts to glow. (403 W. 43rd St., bet. Ninth and Tenth Aves.; 246-2993; A.E., C.B., D.C., M.C., V.) *Schumer*

……

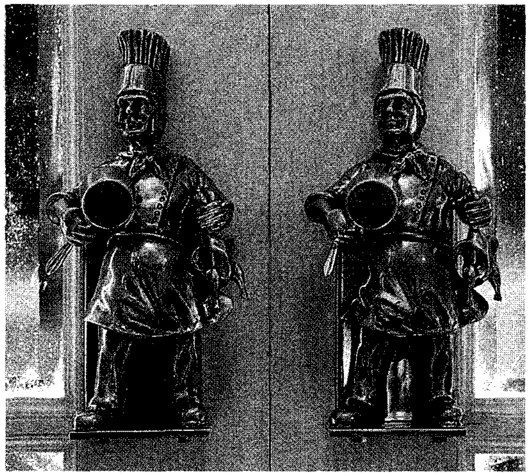
Mamma Leone's. If this was your idea of paradise in your innocence and you've written it off as a dinosaur, think again. Though a fortune in marble's been lost en route to the new location, the food is smartly improved, and our waiter, a twenty-year veteran, is a stand-in for Mamma. (261 W. 44th St., bet. Broadway and Eighth Ave.; 391-8270; A.E., C.B., D.C., M.C., V.)

……

Orso. Stars fall into Joe Allen's Orso, leaving us to scheme for a table, but before, after, or during theater it's the canteen of choice for crisp pizza bread and individual pizzas, wonderful pastas, and grilled sea critters delivered by an amiable serving crew. (322 W. 46th St., bet. Eighth and Ninth Aves.; 489-7212; M.C., V.)

……

Les Pyrenees. Mary McFadden dropped by to help Elizabeth Small do the pleasant rehab of this long-time fixture of the Pujol restaurant family. The food comes out of a time warp, but


LESPINASSE.

Photographs: top, Peter Freed; bottom, Charlie Samuels.

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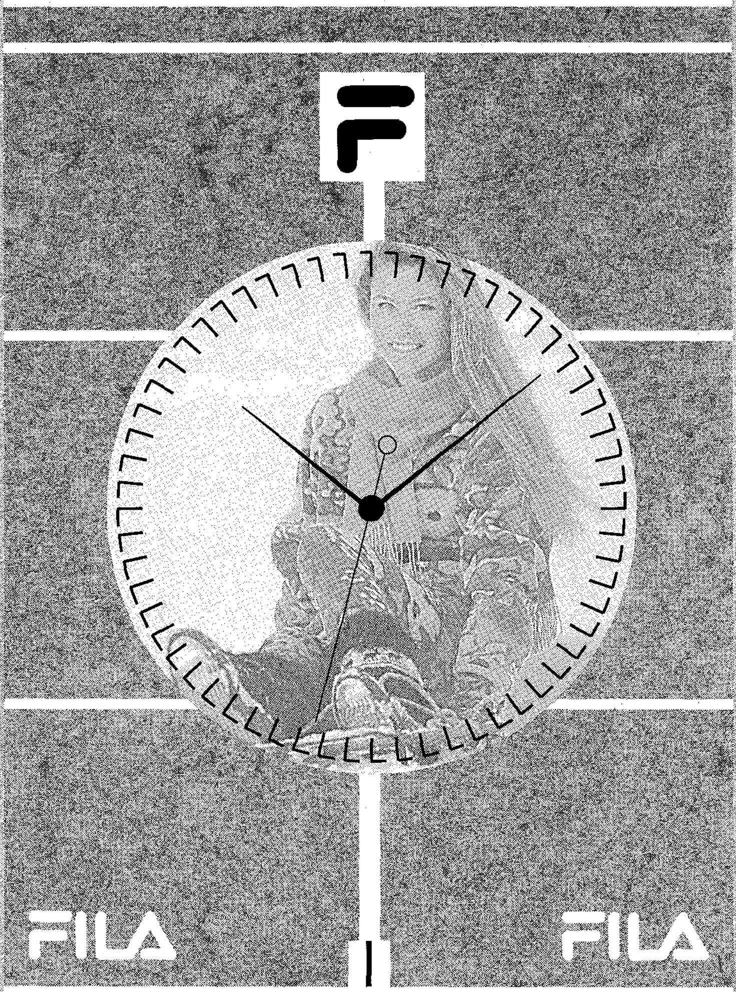

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....

The Rainbow Room. The greatest showman of them all, Joe Baum, flicks his whip and this legendary aerie is restored to more than its onetime spiff and snap. Lobster thermidor revisited, flaming baked Alaska, tango on the revolving dance floor, cabaret in Rainbow & Stars, vintage cocktails, and small plates to share in the Promenade Bar. (GE Bldg., 30 Rockefeller Plaza, 65th floor, bet. 49th and 50th Sts.; 632-5000; A.E. only.)

....

The SeaGrill. Famed chef Seppi Renggli coaches the kitchen of this plush, cozening dining room open to garden tables in the summer, an eye on the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cake with two sauces, mint-touched carpaccio of yellowfin, tuna mignon, and swordish steak at premium prices, but there's a $35 prix fixe dinner, too, and free parking. (19 W. 49th St., Rockefeller Plaza bet. Fifth and Sixth Aves.; 246-9201; A.E., D.C., M.C., V.)

....

Sushi Zen. All the usual sushiness and stylishly mounted tidbits are found in this small, cleverly done-up spot with a Japanese following that doesn't detract from kindness to locals. (57 W. 46th St., bet. Fifth and Sixth Aves.; 302-0707; A.E., M.C., V.)

....

Zen Palate. Shredded gluten and tofu are transformed by devout alchemy into amazingly delicious tidbits in this handsome temple of vegetarianism not far from showtime. Quite Chinese, a little Japanese, with a hint of Indonesian. (663 Ninth Ave., at 46th St.; 582-1669; A.E., C.B., D.C., M.C., V.)

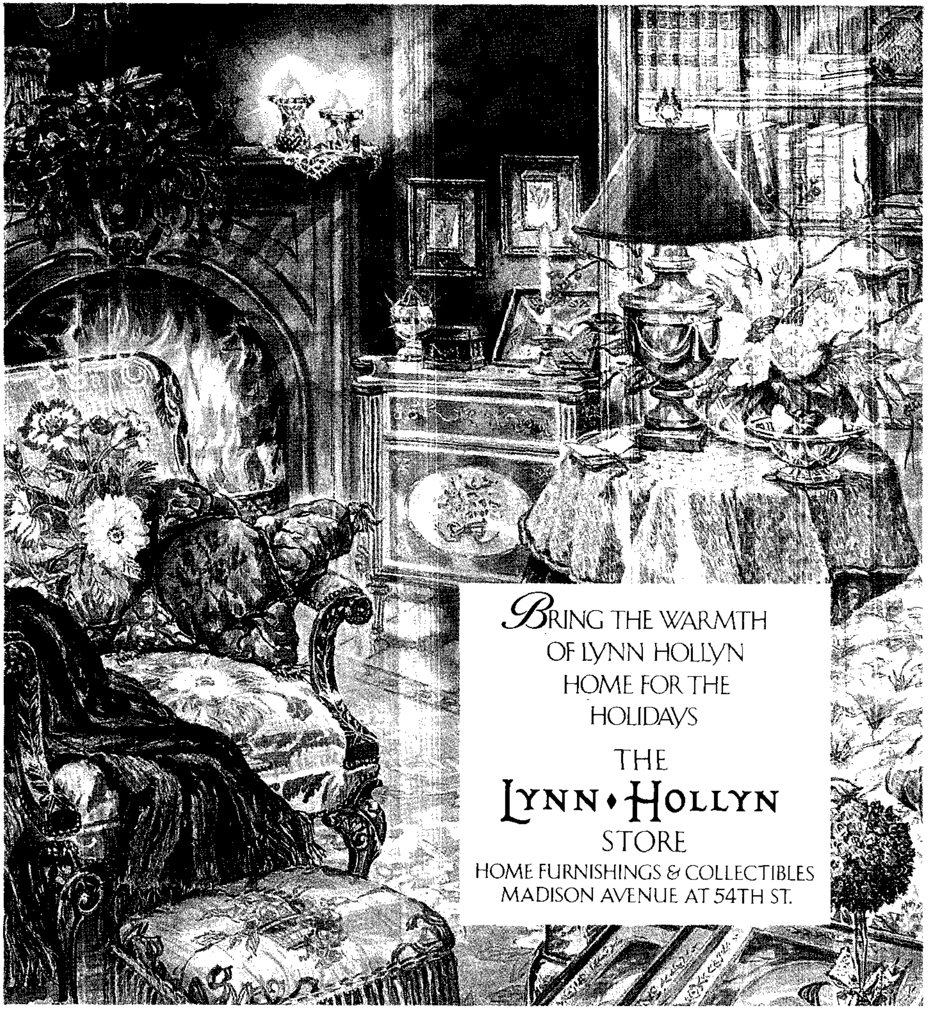
....

51st to 59th St. East

Bice. A handsome design by Adam Tihany and the feel of Milan keep this import jumping. Half-orders of first-rate pasta—homemade noodles with lamb and baby-artichoke sauce, rigatoni with eggplant—or risotto to share and a glass of fizzy water keep never-too-thin ciaobellas slim. (7 E. 54th St., bet. Madison and Fifth Aves.; 688-1999; A.E., D.C., M.C., V.)

....

La Côte Basque. Nothing has changed in this glowingly beautiful evocation of St. Jean de Luz. Old-world waiters at tableside heat and sauce Jean-Jacques Rachou's classics—sometimes a bit weary, occasionally stirring, like the potage geminy



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and the excellent cassoulet. A nostalgic retreat from seared tuna and tomato water. (5 E. 55th St., bet. Fifth and Madison Aves.; 688-6525; A.E., C.B., D.C., M.C., V.)

……

Dawat. The flavors of India mingle artfully (often with fire) in a kitchen coached by the actress Madhur Jaffrey. Her name on a dish is a signal. Start with bhaja (battered spinach and potato skins fried crisp), bhel poori and dahi aloo poori to share, then lentil soup, cooling raita, dazzling house breads, exquisite parsi fish, tamarind-spiked eggplant, and kashmiri chicken. Soothing service. (210 E. 58th St., bet. Second and Third Aves.; 355-7555; A.E., D.C., M.C., V.)

……

Felidia. Most of us couldn't pronounce *focaccia* when Lidia and Felix Bastianich, from Istria by way of Queens, set up shop in a tiered townhouse on Ristorante Row, quickly gathering laurels and lovers. Known for game and a way with innards for grand prices, wonderful homemade fuzi noodles, and, lately, rough edges, Felidia coddles its love-smitten fans. (243 E. 58th St., bet. Second and Third Aves.; 758-1479; A.E., C.B., D.C., M.C., V.)

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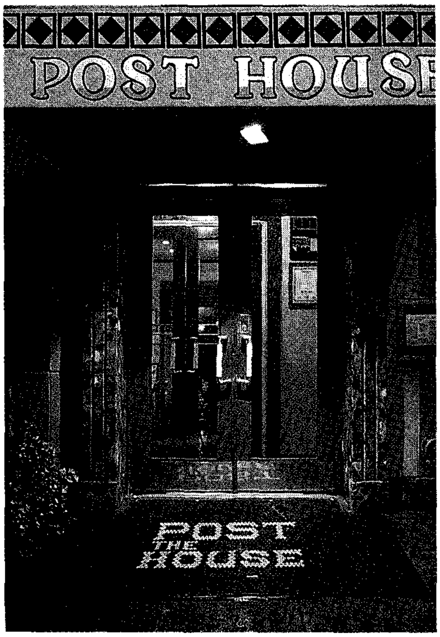

THE POST HOUSE.

Photograph by Charlie Samuels.

The Four Seasons. The sweeping grandeur and the spiff of service in the Pool Room never cease to thrill, even though the tab is daunting. And while certain powers have relaxed a hold on their territorial imperative in the Grill, you can still see Sandy Weill puffing his cigar or Barry Diller as you tuck into food that tastes better today than a year ago, full of flavor and imagination. (99 E. 52nd St., bet. Park and Lexington Aves.; 754-9494; A.E., C.B., D.C., M.C., V.)

La Grenouille. Life begins again at 30 for the wonderfully resilient Frog Pond. Great explosions of blooms seem more extravagant than ever, and though the place still won't deign to translate the menu, your waiter does it without your even asking. No cholesterolphobia here. The classics are as rich as ever, and stylish folk are still scrambling for tables after ten. (3 E. 52nd St., bet. Fifth and Madison Aves.; 752-1495; A.E., D.C., M.C., V.)

……

Harry Cipriani. Back in the low-ceilinged hutch on the hip of the Sherry-Netherland, the ambassador from Venice feeds his pets homey baked noodles and ravioli, oddly wonderful burgers, and decently cooked fish. Have a Bellini and don't brood over the check. (781 Fifth Ave., at 59th St.; 753-5566; A.E., D.C., M.C., V.)

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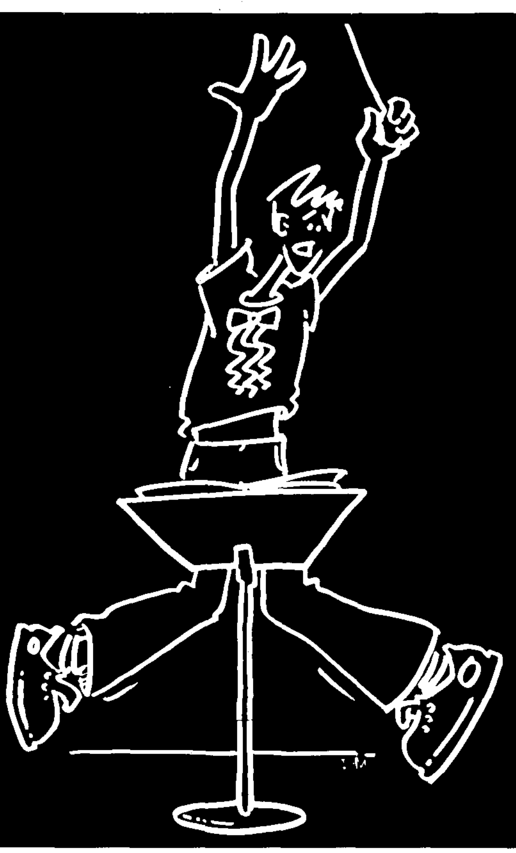
Lespinasse. Swiss alchemist Gray Kunz has brought his unique artistry to this slightly stuffy gold-leafed yawn of a room at the newly reglorified St. Regis. There's a



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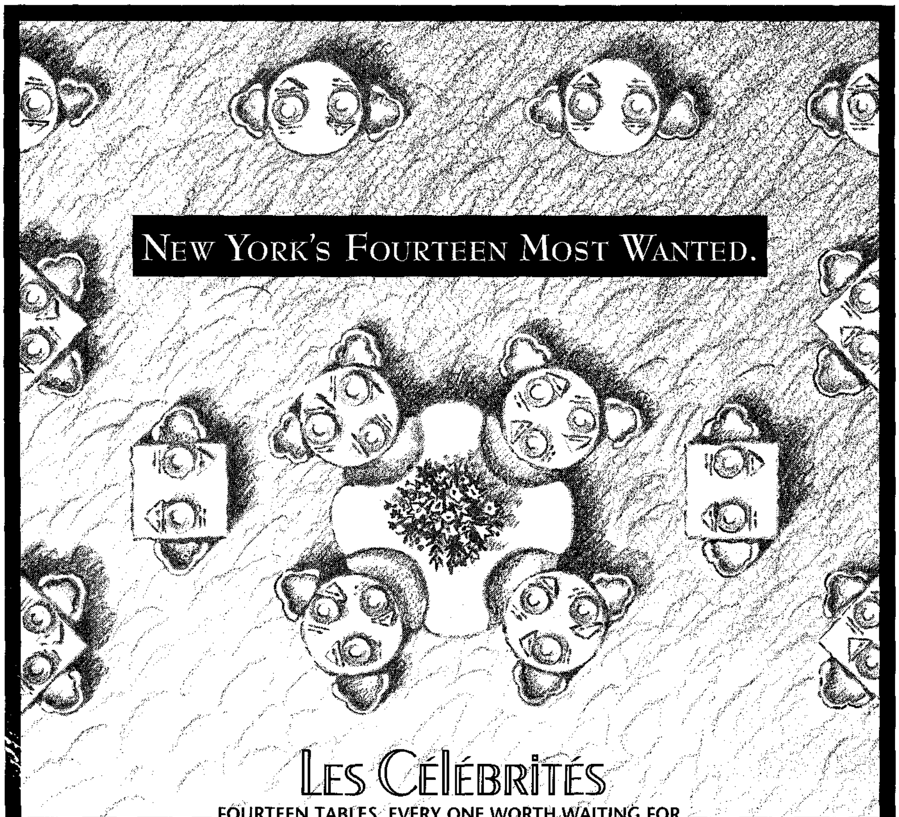

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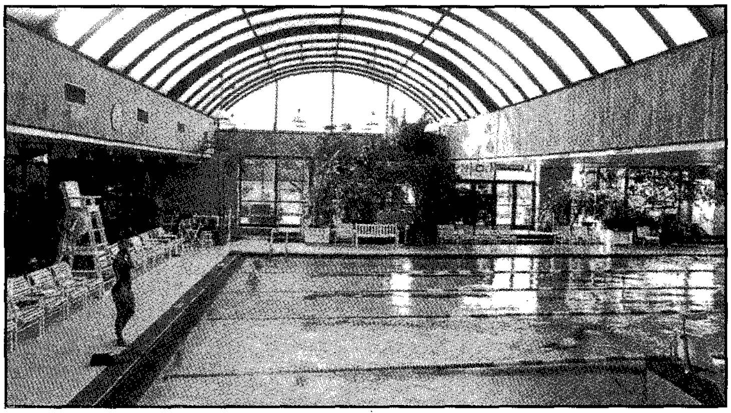

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shock of the sweet, a balance of acid, humble vegetables newly transcendent, a hint of Girardet training, accents of Kunz's Hong Kong days. And gently priced, considering. Drinker-friendly wine list, too. (2 E. 55th St., bet. Fifth and Madison Aves.; 339-6719; A.E., C.B., D.C., M.C., V.)

....

March. A fire crackles in the fireplace, and the small townhouse seems lighter, brighter with Art Deco chandeliers and odd bits of pretty china to make it feel homey, romantic. Out of Wayne Nish's kitchen come confit and grilled duck touched with honey and Sauternes, Atlantic salmon and wild mushrooms, warm chocolate cake with pear sauce. (405 E. 58th St., bet First and York Aves.; 838-9393; A.E., C.B., D.C., M.C., V.)

....

Mondrian. This plush and sedate Philip George "boardroom" is a serene backdrop for the vibrant excitement of Tom Colicchio's cooking. Seared tuna with white beans, arugula, and lemon confit. Rack of lamb in minestrone with goat-cheese ravioli. Coliechio does desserts as well: timbale of chocolate ganache, warm banana tart with chestnut ice cream, irresistible tasting of chocolate. (7 E. 59th St., bet. Madison and Fifth Aves.; 935-3434; A.E., D.C., M.C., V.)

....

Il Nido. Trim and kinetic, Adi Giovannetti is everywhere in this snug, handsome townhouse with its white stucco walls, dark beams, and beveled mirror—saucing, truffling, pampering, pushing the same Italian *cucina* as always to a full house. And desserts have gone mod. (251 E. 53rd St., bet. Second and Third Aves.; 753-8450; A.E., C.B., D.C., M.C., V.)

....

Le Périgord. When Antoine Bouterin stirs reveries of Provençal notions, he shines, but chained to the ambition of this old-fashioned menu, he loses his oomph. Perhaps the newly fresh face-lift will cheer him up. Or does it matter? Longtime Périgord fans still flock to be pampered by master host Georges Briguet. (405 E. 52nd St., bet. First Ave. and the East River; 755-6244; A.E., C.B., D.C., M.C., V.)

....

Quilted Giraffe. Barry Wine has become more Japanese every year, so it's almost fitting that Sony has bought the AT&T building, the better to worship Wine's $80 kaiseki tasting dinner. No one is more esoteric. Lunch can be a series of startling epiphanies climaxing in intense, lush desserts. (550 Madison Ave., between 55th and 56th Sts.; 593-1221; A.E., C.B., D.C., M.C., V.)

....

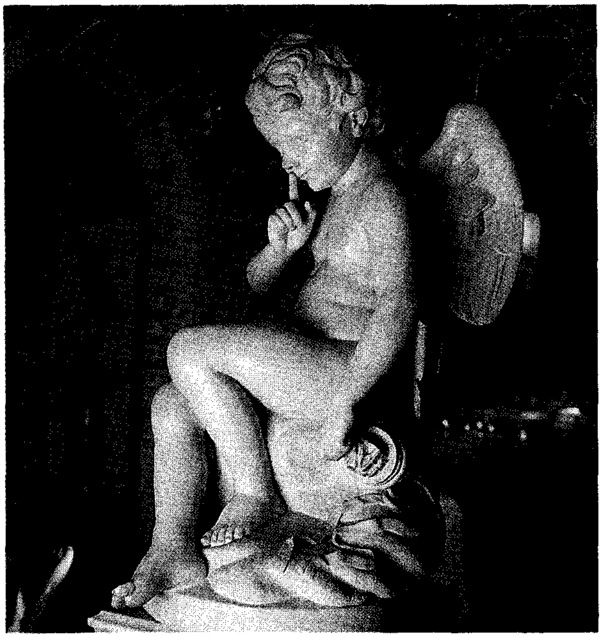
Rosa Mexicano. Manhattan's best guacamole, made before your eyes tableside, served with handmade corn tortillas, red-corn flan, great blood-sausage taquitos, and heavenly pozole, can distract fans from what's not so good. (1063 First Ave., at 58th St.; 753-7407; A.E., D.C., M.C., V.)

……………

Sandro's. A visit to this distant outpost beside the Queensboro Bridge is like a trip to Rome. Savor itsy baby Calameretti, fried artichokes, sea urchin'd ravioli, superb tripe, a crackle of suckling pig with mashed potatoes and cabbage, and Sandro himself toting cookies still warm from the oven. (420 E. 59th St., bet. First Ave. and York Ave.; 355-5150; A.E., C.B., D.C., M.C., V.)

……………

Shinwa. At the bottom of the cascading Niagara waterfall in the lobby of Olympic Towers, pilgrims of the noodle faith flock to Shinwa. Lunch is a wooden bento box filled with a small treasury of perfect Japanese tidbits. Or share aromatic consommé with soba and duck shreds or with tempura shrimp or kitsune with fried soybean curd. (Olympic Tower, 645 Fifth Ave.m at 51st St.; 644-7400; A.E., D.C., M.C., V.)



SIGN OF THE DOVE.

Photograph by Peter Freed.

Shun Lee Palace. A duo of fine wok-ers from overseas and the dedication of Michael Tong have brought this upscale outpost of serious adventure to a new high in quality and popularity. Whatever Michael wants, Michael gets: turtle, giant prawns, whatever crab is seasonal, live shrimp dancing on your table to eat "drunken"—i.e., raw—or in a swift, merciful sauté. (155 E. 55th St., bet. Lexington and Third Aves.; 371-8844; A.E., C.B., D.C., M.C., V.)

……………

Solera. Make a meal of zesty tapas at the bar or try perfectly cooked fish from Dominick Cerrone, a graduate of Le Bernardin. (216 East 53rd St.; 644-1166; A.E., D.C., M.C., V.)

……………

51st to 59th St. West

Aquavit. Nouvelle Swedish, *haute* and elegant, means salmon raw, cured, and gently cooked, Arctic venison, and brambleberries served in the landmark where Nelson Rockefeller worked and died so memorably. Upstairs, a handsome bar-café offers classic open-faced sandwiches. Drink aquavit. (13 W. 54th St., bet. Fifth and Sixth Aves.; 307-7311; A.E., C.B., D.C., M.C., V.)

……………

Le Bar Bat. They crowd five-deep at the bar, stalking one another, young melting-pot faces with briefcases and the curious

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come to see the wildly funky bat cave Haverson-Rockwell's design team dreamed up for Joyce Steins. Happily, the near-Vietnamese food is better than expected. (311 W. 57th St., bet. Eighth and Ninth Aves.; 307-7228; A.E., D.C., M.C., V.)

……

Le Bernardin. Only the freshest, just out of the sea, minimally cooked. That theme launched Gilbert and Maguy Le Coze in Paris and transplanted them in style at the Equitable Building. Fame was instant. Now, with a new young duo in the kitchen—Eric Ripert and pâtissier François Payard—dazzled fans insist the food is more transcendent than ever. (155 W. 51st St., bet. Sixth and Seventh Aves.; 489-1515; A.E., D.C., M.C., V.)

……

Café Botanica. The splendor of a greenhouse, chintz and wicker, a veranda facing the park, will make this a welcome retreat for good pastas and grills, eclectically American . . . if the staff ever wakes up. (Essex House, 160 Central Park So., bet. Sixth and Seventh Aves.; 484-5120; A.E., D.C., M.C., V.)

……

La Caravelle. For this old-world survivor, haunted by history, turning the kitchen over to Tadashi Ono from Los Angeles is a major breakthrough. And you can taste the difference already, in Ono's Asian-accented poetry mingled with house classics. The red velour has been ripped out, too. It's pretty, and, so far, quiet. (33 W. 55th St., bet. Fifth and Sixth Aves.; 586-4252; A.E., C.B., D.C., M.C., V.)

……

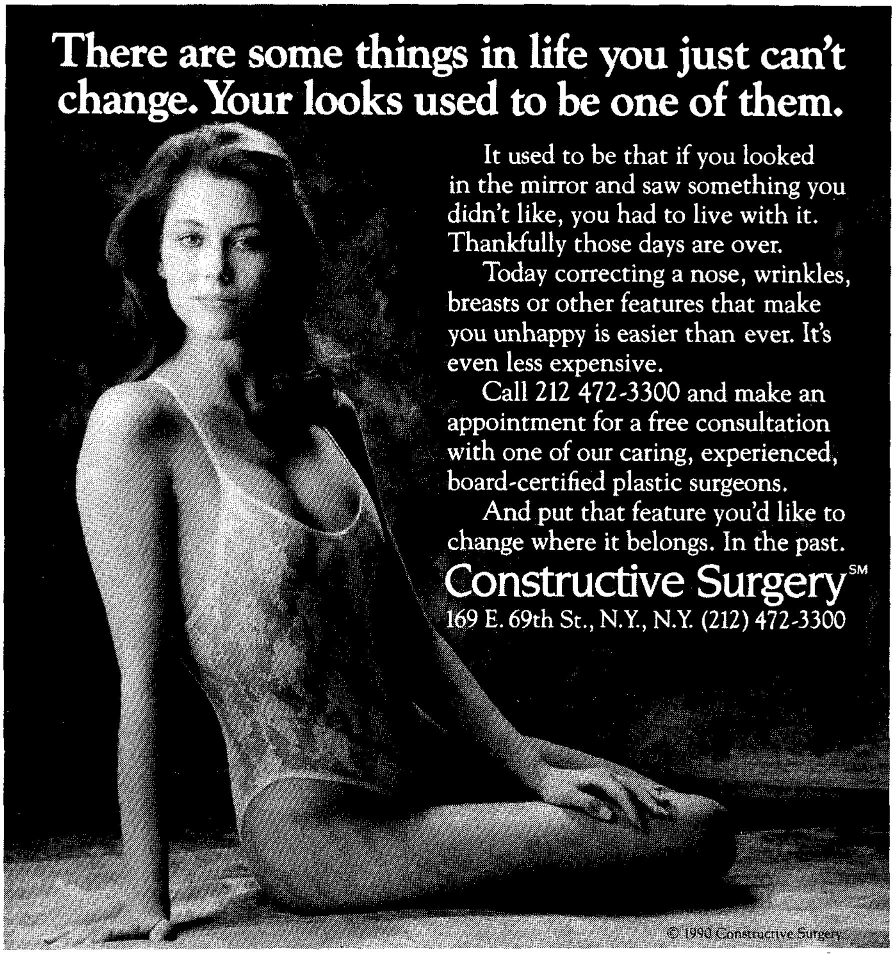
Carnegie Deli. Join a long communal table and let your gallbladder get a feel for the tumult, the classic insult, the essential crunch of the pickle and skyscraper sandwiches—primal combos of corned beef, pastrami, and tongue with an ooze of Russian dressing. Not what it once was but still the best deli in town. (854 Seventh Ave., bet. 54th and 55th Sts.; 757-2245; no credit cards.)

……

Les Célébrités. Small and precious, a nook lavished with gilt and Lalique, this is a jewel-box setting for exquisite food by chef Christian Delouvrier. Sliding panels reveal a kitchen behind glass, turning out complex and flavorful inventions with an occasional Japanese accent. (155 W. 58th St., bet. Sixth and Seventh Aves.; 247-0300; A.E., D.C., M.C., V.)

……

China Grill. Marco Polo's voyage to China gets a witty tribute in this cathedrallike space, and out of the open kitchen come splendid salads, wonderful noon-hour sandwiches, and mostly delicious entrées—slightly Chinese, vaguely Japanese, typically Californian à la Wolfgang Puck's Chinois-on-Main. (60 W. 53rd St., bet. Fifth and Sixth Aves.; 333-7788; A.E., D.C., M.C., V.)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La Cité. Gentler prices and hearty helpings of French brasserie fare have won friends for this extravagant grand café, all marble and pewter with blazing chandeliers and a jeroboam of Perrier-Jouët always on ice in a huge majolica urn. It's even cheaper to chow down in the attached Grill. (120 W. 51st St., bet. Sixth and Seventh Aves.; 956-7100; A.E., D.C., M.C., V.)

LE BAR BAT.

Photograph by Peter Freed.

Darbar. Tables in this warm, genial duplex may seem skimpy when the spicy, musky foods of Northern India arrive and a lamb vindaloo from Goa blows off the top of your head, but otherwise all is pleasant. The Raj revisited. (44 W. 56th St. bet. Fifth and Sixth Aves.; 432-7227; A.E., C.B., D.C., M.C., V.)

……………

Edwardian Room. Old-world grandeur restored, fiercely romantic, especially at a table overlooking the park—this is the new look of the Plaza. Wunderkind Kerry Simon's cooking can be very good, sometimes silly, sometimes precious. Fun to watch from the table in the kitchen. (Plaza Hotel, 768 Fifth Ave., at 58th St.; 546-5310; A.E., D.C., Disc., M.C., V.)

……………

Manhattan Ocean Club. This cool cream-and-green room stays fresh and elegant with Picasso ceramics in niches that glow and service on rolling carts. The arrival of chef Jonathan Parker has meant overwrought appetizers (stick to what's raw in the shell) and splendid fish—carefully cooked and deliciously nested on wine-braised onions or served with deep-fried fennel, in a rosemary crust or simply grilled. (57 W. 58th St., bet. Fifth and Sixth Aves.; 371-7777; A.E., D.C., M.C., V.)

……………

Maurice. A heroic chef from Brooklyn set this handsome, civilized dining room on its feet again and then vanished. The new hand at the helm is Philippe Feret. He does wild-mushroom ravioli gratin, crisped salmon in Cabernet sauce, and classic venison; crème banana and cocoa exotique and iced nougat on crisp almond lace. (Le Parker Meridien, 118 W. 57th St., bet. Sixth and Seventh Aves.; 708-7443; A.E., C.B., D.C., M.C., V.)

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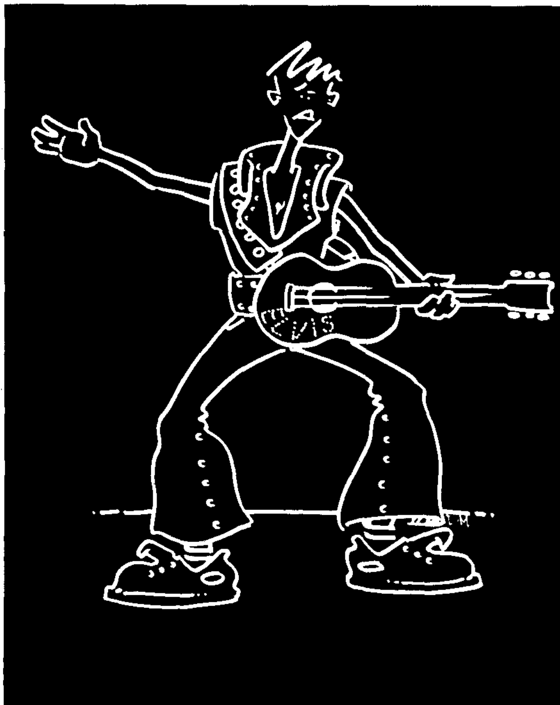
Michael's Restaurant. Michael McCarty himself—charmingly fey and dapper, with slicked-back hair—and an astonishing collection of art are a setting for a lesson in California cuisine: grilled fish and birds, excellent sal-



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ads, toddler veggies, diet sabotage for dessert. And breakfast daily. (24 W. 55th St., bet. Fifth and Sixth Aves.; 767-0555; A.E., D.C., M.C., V.)

……

Mickey Mantle's. All-American fare—steaks, chicken, ribs, and burgers—seems to please sports fans and kids who come to see the Mick or watch the game on videos scattered about. (42 Central Park So., bet. Fifth and Sixth Aves; 688-7777; A.E., C.B., D.C., M.C., V.)

……

Palio. Stop for a drink in the bar below Chia's blushing mural of the famous Palio in Siena. Upstairs in a grandly elegant dining room, chef Andrea Hellrigl runs the show. Expect practiced service and sophisticated Italian dishes, brilliant, full of flavor, frequently balsamic vinegar. (151 W. 51st St., bet. Sixth and Seventh Aves.; 245-4850; A.E., D.C., M.C., V.)

……

Petrossian. Fast food for the very rich—caviar, smoked wild salmon, and foie gras with champagne by the flute or icy vodka straight up, in a fussy Art Deco setting with carved frosted glass, mink-trimmed banquettes, and period bronzes—lean flappers with leaner wolfhounds. (182 W. 58th St., at Seventh Ave.; 245-2214; A.E., C.B., D.C., M.C., V.)

……

Planet Hollywood. A lively luncheonette in a Hollywood museum with snippets of film on screens overhead, an amiable serving crew and surprisingly good pizzas, pasta, fajitas, and Mama Schwarzenegger's great apple strudel. Long lines (even for the T-shirt shop) can't discourage the lemmings. When a movie-star owner beams in, fans forget the wait. (140 W. 57th St., bet. Sixth and Seventh Aves.; 333-7827; A.E., M.C., V.)

……

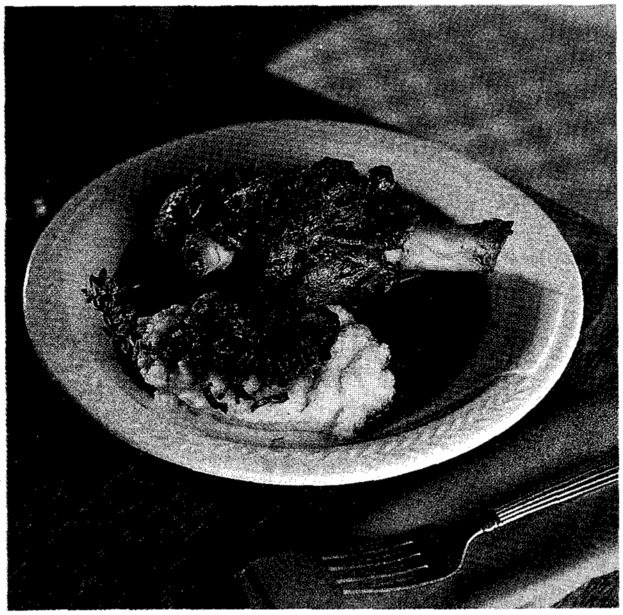
Remi. Venice is well served in Adam Tihany's clever disguise of an awkward space with mostly good food by partner Francesco Antonucci at prices that don't leave scars. The midtown, near-theater location doesn't hurt. (145 W. 53rd St., bet. Sixth and Seventh Aves.; 581-4242; A.E., D.C., M.C., V.)

……

Restaurant Raphaël. With the late Le Cygne's Jean-Michel Bergougnoux newly installed at the range in this narrow townhouse with its charming trompe l'oeil garden, hopes soar. (33 W. 54th St., bet. Fifth and Sixth Aves.; 582-8993; A.E., C.B., D.C., M.C., V.)

……

San Domenico. A new chef from northernmost Italy, Theo Schoenegger, is stirring the pots at Tony May's sleek marble-and-terra-cotta-tile haven of *alta cucina.* Order à la carte or the $35 lunch: prawns with polenta, black tagliolini, potato gnocchi with mushroom ragu, poached shrimp in cannellini bean sauce. (240



THE LAMB SHANK AT VINCE AND EDDIE'S.

Photograph by Peter Freed.

Central Park So., bet. Seventh Ave. and Columbus Circle; 265-5959; A.E., C.B., D.C., M.C., V.)

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Trattoria Dell'Arte. The noses know. Savvy crowds follow Milton Glaser's witty artifacts to share vegetable *abbondanza* from the tempting antipasti groaning board. Great paper-thin pizzas, spectacular osso buco, pasta for sure. (900 Seventh Ave., bet. 56th and 57th Sts.; 245-9800; A.E., M.C., V.)

....

Trionfo. Good Italian food in a pleasant setting close to Broadway theaters is exactly what New York needs. (224 W. 51st St., bet. Broadway and Eighth Ave.; 262-6660; A.E., D.C., M.C., V.)

....

"21." The new, old, younger "21" has lost its hauteur at the door but not its toys in the artfully restored saloon. Chef Michael Lomonaco dishes up the club classics alongside his own contemporary whims at prices that stagger, but from ten-thirty supper is a bargain—the infamous burger plus chips is just $16.50. (21 W. 52nd St., bet. Fifth and Sixth Aves.; 582-7200; A.E., C.B., D.C., M.C., V.)

....

60th to 72nd St. East

Alo Alo. This witty Adam Tihany design is a pleasant setting for a quick fueling before the movies or after conquering Bloomingdale's. The food, *nuova Italiana* with Asian tics, is very good. (1030 Third Ave., at 61st Street; 838-4343; A.E., D.C., M.C., V.)

....

Arizona 206. Noise of happy campers reverberates off stucco walls as fans of this near-Southwest cookery crowd in for seared salmon with jícama tangerine salsa, and loin of venison with black beans, hominy, and pomegranate. Prices are lower in the adjacent Cafe Grill. (206 E. 60th St., bet. Second and Third Aves.; 838-0440; A.E., M.C., V.)

....

Aureole. Charles Palmer's plates have so many tantalizing flavors and seductive garnishes it's positive overkill, but I hope he never lets up. He just keeps getting better, so I try to ignore the barnyard motifs in this otherwise elegant townhouse and suffer the trauma of sublime dumplings in savory broths, caramelized scallops on lobster vinaigrette, and a haunting symphony in lemon. (34 E. 61st

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E.T. - Spike Lee
39 Steps - Numerous Treks
Garbo - Brando
Citizen Kane - or Rocky Again
Let It Be...

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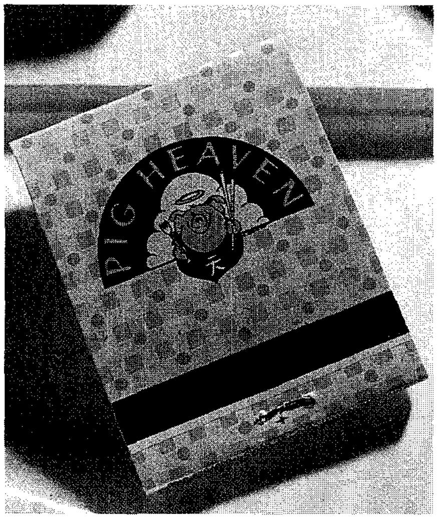
St., bet. Park and Madison Aves.; 319-1660; A.E., D.C., M.C., V.)

……

Le Cirque. As manic and obsessed as ever, Sirio Maccioni pampers the never-ending circus on his status banquettes while Daniel Boulud keeps on inventing—a dozen specials every day, fatless fodder to please the X-rays, bistro spectaculars, like Thursday's gargantuan pot-au-feu for the gourmands—and Jacques Torres does dollhouse miniatures in sugar and chocolate. Of course, there's always crème brûlée. (58 E. 65th St., bet. Madison and Park Aves.; 794-9292; A.E., D.C., M.C., V.)



PIG HEAVEN.

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Le Comptoir. Not as fiercely imperative as it was in its infancy, this clattery, good-looking bistro draws a savvy Upper East Side crowd and followers of the founding duo—Le Relais's François Marchand and Jean Denoyer of La Goulue. Chefs fall into a revolving door here, but it doesn't seem to matter. (227 E. 67th St., bet. Second and Third Aves.; 794-4950; A.E., D.C., M.C., V.)

……

David K's. Dim sum and Cantonese subtlety and David Keh himself attract friends to this huge, upscale feedery. Around the corner at Java, with its fragrant mix of Indonesian, Thai, and Vietnamese dishes, Jean Keh's in charge. (1115 Third Ave., bet. 65th and 66th Sts.; 371-9090; A.E., D.C., M.C., V.)

……

Gino. What's most remarkable about Gino is that it goes forever, never changing, with its zebra-papered walls and old-fashioned food, as if Pino Luongo had never been born. And nostalgia isn't all that expensive. (780 Lexington Ave., bet. 60th and 61st Sts.; 758-4466; no credit cards.)

……

JoJo. The year's hottest debut inspires valentines and hate mail. Friends and fans love Jean-Georges Vongerichten's exotic palette of flavorings and soaring imagination, especially at these prices, never mind how graceless the space or how noisy. What can hurt is the attitude, snotty to the max. (160 E. 64th St., bet. Lexington and Third Aves.; 223-5656; A.E., C.B., D.C., M.C., V.)

……

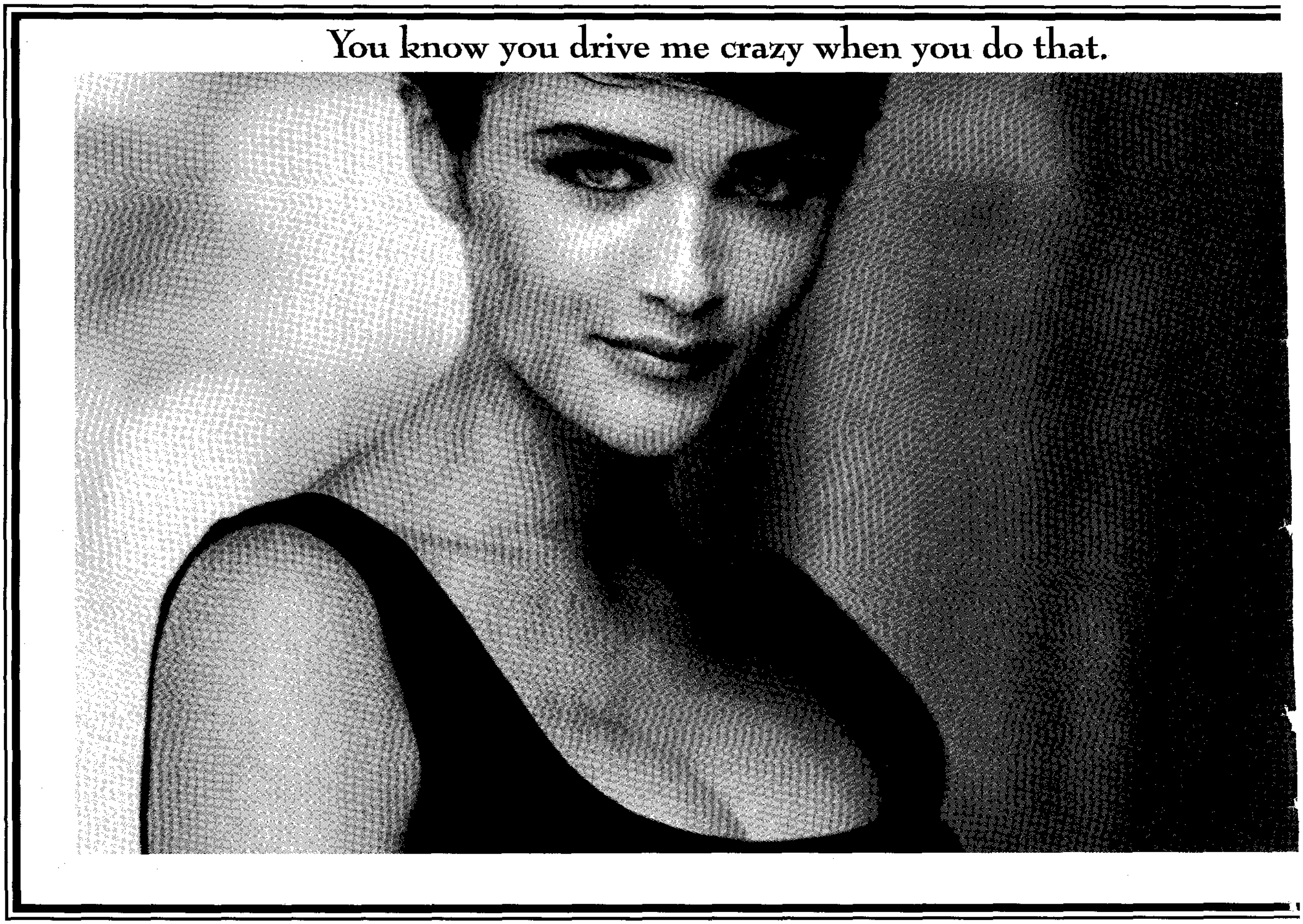
Malvasia. This mock-naïve Mediterranean villa is a handsome setting for chef Gennaro Picone's lush gnocchi, splendid homemade noodles, masterly risottos, and such inventions as duck with salty green olives against the sweetness of dates. (108 E. 60th St., bet. Park and Lexington Aves.; 223-4790; A.E., D.C., M.C., V.)

……

Mimosa. Chef Marilyn Frobuccino has found a home for her flavorful Mediterranean cooking, everything beautiful, nothing tortured, in this somewhat stark, stucco'd room. New York's gotten the word. (1354 First Ave., bet. 72nd and 73rd Sts.; 988-0002; A.E., M.C., V.)

……

The Post House. Serious grape nuts drawn by the special wine lunches join carnivorean stalwarts hungry for mammoth chops and hulking slabs of steak (especially good Cajun-charred). But there is seafood, too, a daily potpie,


You know you drive me crazy when you do that.

·QUATORZE· bis
·QUATORZE· bis
·QUATORZ bis
·323·QUATORZE·323·

QUATORZE BIS.

first-rate roasted chicken, and tempting desserts in a room rich with comfortable armchairs and a collection of American art and artifacts. (28 E. 63rd St., bet. Madison and Park Aves.; 935-2888; A.E., D.C., M.C., V.)

....

Le Régence. Dining here is like eating in a porcelain box lined in velvet. It's precious and pretty and pricey, but the kitchen has picked up since the Rostang clan is overseeing the menu. One or the other flies in to stir the pot every month, checking out the lobster ravioli, red snapper with scallions, and lush, lacquered squab. (37 E. 64th St., bet. Madison and Park Aves.; 606-4647; A.E., C.B., D.C., M.C., V.)

....

Sette-Mezzo. The folks from Vico have a rousing success, winning a well-heeled neighborhood clientele to this cheerful trattoria for the stuffed mozzarella, wonderful risottos, and pastas, the clear choice here. Desserts are surprisingly good. Rushed, chaotic, yes, in true trattoria style. (969 Lexington Ave., bet. 70th and 71st Sts.; 472-0400; no credit cards.)

....

Sign of the Dove. Wonderfully romantic, with mirrors and rosy brick walls, explosions of flowers and bronze weimaraners guarding the door, this is a triumph for the Santo family and chef Andrew D'Amico, whose cooking can be spectacular. Now persnickety eaters join amorous duos in the shadowy bar for its wonderful food. (1110 Third Ave., at 65th St.; 861-8080; A.E., D.C., Disc., M.C., V.)

....

Il Valletto. Nanni is back at this stand, still cooking the *cucina* of Abruzzo in this old-fashioned room for fans like Sirio and Lee Iacocca. (133 E. 61st St., bet. Lexington and Park Aves.; 838-3939; A.E., D.C., M.C., V.)

....

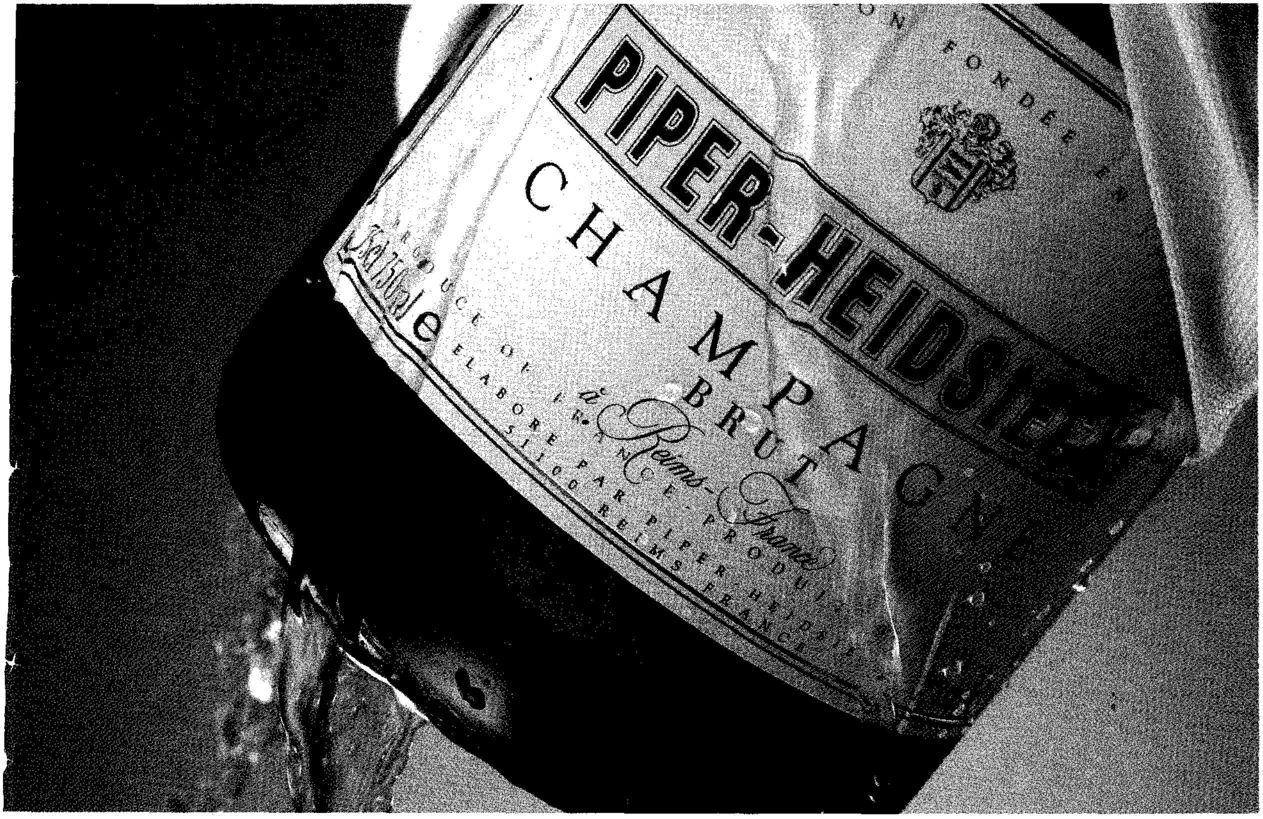
60th to 72nd St. West

Andiamo!. Imaginative antipasti and Italian American pastas and grills are the bill of fare in a lofty duplex room with excellent wines in the cellar and art you can debate on the walls. Live blues with Sunday brunch. (1991 Broadway, bet. 67th and 68th Sts.; 362-3315; A.E., M.C., V.)

....

Café des Artistes. Now that George Lang is

Perhaps I should do it again.



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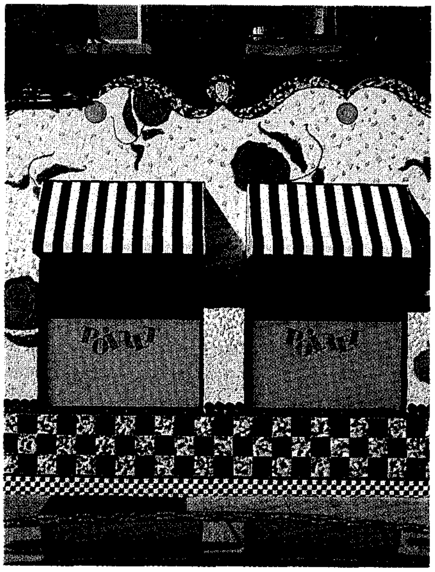
off restoring *la vie en rose* to his native Budapest, wife Jenifer Lang reigns in this smartly run, wonderfully romantic bistro, with its frolicking nudes on the walls. The food actually seems better. Sorry, George. (1 W. 67th St., bet. Central Park W. and Columbus Ave.; 877-3500; A.E., C.B., D.C., M.C., V.)



POIRET.

Cafe Luxembourg. Friends tell me they love this stylish bistro out of the McNally school, but I always stub up against distracted folk at the door, a certain peppery arrogance, not really great food at too greedy prices. (200 W. 70th St., bet. Amsterdam and West End Aves.; 873-7411; A.E., C.B., D.C., M.C., V.)

....

Fishin Eddie. Another homey spot from the Vince & Eddie guys, with live fish tanks and a good-looking, seaworthy design by Sam Lopata. Not all the grilled fish is as spectacular as the impressive cioppino for two, but fritto misto, olive-oily linguine, steamed whole Dungeness crab, and barely cooked Nantucket scallops are definite hits. Dessert can be good, too. (73 W. 71st St., bet. Columbus Ave. and Central Park W.; 874-3474; A.E., M.C., V.)

....

Shun Lee West. What's Michael Tong up to right now in this smart black room with its encircling paper dragons and red-eyed monkey swinging overhead? Live shrimp sautéed tableside, Dungeness crab with black bean, Hunan-style venison, whole-wheat lo mein, and ethereal shark's-fin-soup with dumplings. (43 W. 65th St., bet. Columbus Ave. and Central Park W.; 595-8895; A.E., D.C., M.C., V.)

....

Tavern on the Green. There are some who would leave this dazzling Warner LeRoy fantasy to the tourists. Not me. If now and then the kitchen flubs, I always find something I'm happy to eat and wicked desserts. The crystal room is glorious by day in sunshine and snow, and the garden is a

Photograph by © Frederick Charles.

country romance. (Central Park, Central Park W. and 67th St.; 873-3200; A.E., D.C., M.C., V.)

……

Vince & Eddie's is a lot like visiting Grandma's. Oilcloth on the tables, old cookie jars and ancestor portraits lurking about, Eddie Schoenfeld urging you to eat up—robust soups, wonderful lamb shank, stout stews, and a plump roasted chicken nested on cabbage and escarole. Not crowded at all lunchtime. (70 W. 68th St., bet. Columbus Ave. and Central Park W.; 721-0068; A.E., D.C., M.C., V.)

……

72nd to 86th St. East

Anatolia. So maybe it doesn't look like a rustic villa on the Bosporus. Two can make a satisfying supper of the hot appetizers, all those kebabs and pancakes. Save room for quail wrapped in grape leaves or juicy lamb shank in a lemony broth, a homey pot au feu. (1422 Third Ave., bet. 80th and 81st Sts.; 517-6262; A.E., D.C., M.C., V.)

……

Buckaroo's Bar & Rotisserie. Cheap good food. What more can you ask? (1431 First Ave., bet. 74th and 75th Sts.; 861-8844; A.E., M.C., V.)

……

City Cafe. Youngish families bring the toddlers early, daters follow, to this pleasant neighborhood café for well-cooked grills and pan-braised sole over a ratatouille with orecchiette, rib eye au poivre, fine pastas, and tempting American desserts. (1481 York Ave., bet. 78th and 79th Sts.; 570-9810; M.C., V.)

EJ's LUNCHEONETTE
EJ's

EJ'S LUNCHEONETTE.

……

Coco Pazzo. You eat family style weekends, on your own most of time; confusing, but not to stew. Folks seem to love Pino Luongo's uptown feedery with a passion, sharing wonderful antipasti and pastas, lasagna with game, birds with polenta—whatever comes out of his love for Tuscany. Music-world honchos have made this

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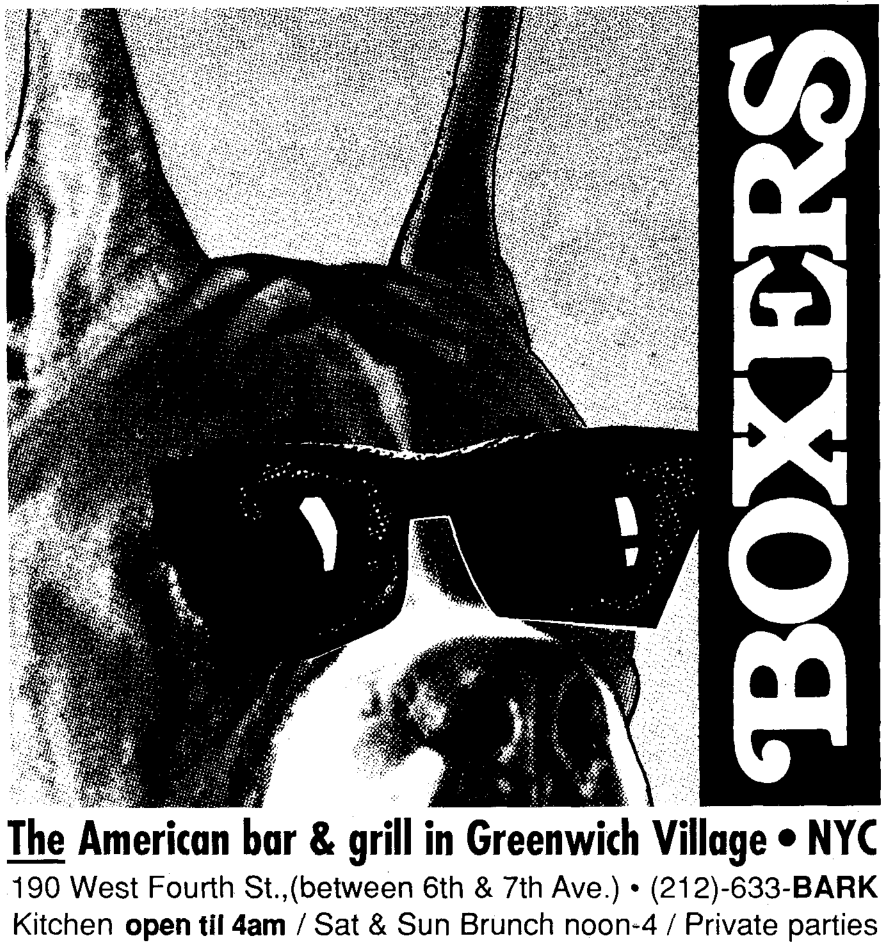

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their place. (23 E. 74th St., bet. Fifth and Madison Aves.; 794-0205; A.E., M.C., V.)

……

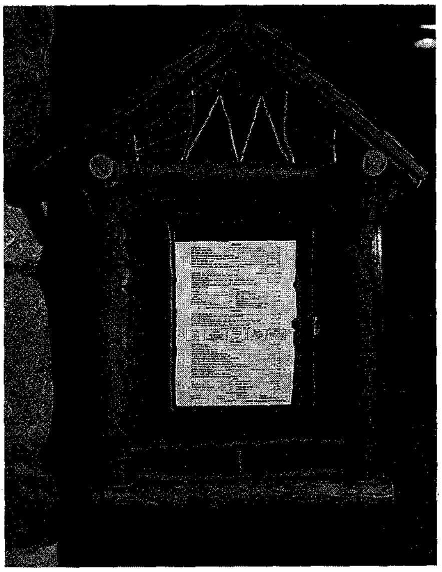
Little Mushroom Cafe. The best of all possible worlds: great Thai food, terrific salads—even the pasta is first-rate in this comfortable, peach-walled room. You can't put down tofu until you've tried it fried and with vegetables here. (1439 Second Ave., at 75th St.; 988-9006; A.E., M.C., V.) *Schumer*

……

Mark's. Decked out like an English library, with plump tasseled pillows to nest against. The stylish perfection and serenity set off Philippe Boulot's fine East-West cooking and the first-rate desserts by his wife, Susan. (Mark Hotel, 25 E. 77th St., at Madison Ave.; 879-1864; A.E., D.C., M.C., V.)

……

Mazzei. A duo from Puglia have invested their life savings in this storefront; it's oddly divided, but it works—from the thick focaccia, like an upside-down tomato cake, to most everything that comes out of the wood-burning oven, the homemade orecchiette, the smartly cooked fish of the day. (1564 Second Ave., bet. 81st and 82nd Sts.; 628-3131; A.E., D.C., M.C., V.)


SARANAC.

……

Mezzaluna. We didn't know how we longed to sip Bellinis and cram ourselves into a few inches between tables for carpaccio and pasta and not very crisp pizzas till this joint opened. Cute Italian waiters really helped. (1295 Third Ave., bet. 74th and 75th Sts.; 535-9600; no credit cards.)

……

Pamir. Oriental rugs hang from the walls in this cozy and dimly lit spot for the delicious exotica of Afghan. Start with sambosa goushti (puffed-up triangles of meat), aushak, scallions rolled in ravioli with yogurt, and yeasty strips of naun, then on to kebabs and chops and

Photograph by Charlie Samuels.

fragrant rice, with baghlawa as a sweet finale. (1437 Second Ave., bet. 74th and 75th Sts.; 650-1095; M.C., V.)

……

Pig Heaven. Dancing pigs in a room with barnyard touches (thanks to Sam Lopata) signal an emphasis on pork here, but there is also duck in the roaster, bean-curd and vegetable options, and a favorite, three-glass chicken. (1540 Second Ave., bet. 80th and 81st Sts.; 744-4333; A.E., D.C., M.C., V.)

……

Primavera. This cozy of brick and wood paneling is home away from home for what's left of the Wall Street Voluptuaries. Let ever-genial Nicola Civetta be your guide to sautéed porcini, baby goat, crisp fried zucchini, and tiny calamaretti or baby eels in sizzling oil. (1578 First Ave., at 82nd St.; 861-8608; A.E., D.C., M.C., V.)

……

Quatorze Bis. Uptown twig of the popular 14th Street bistro with the same hearty classics—cassoulet, choucroute garnie, steak frites. (323 E. 79th St., bet. First and Second Aves.; 535-1414; A.E., M.C., V.)

……

Sistina. Firmly rooted in a forest of trattorias, this agreeable place gives Upper East Siders what they want—strings of fried zucchini and good bruschetta, the usual pastas, chicken and veal, frittura mista. Nothing wildly thrilling, nothing too insulting. (1555 Second Ave., bet. 80th and 81st Sts.; 861-7660; A.E., M.C., V.)

……

Tang Tang. If all the buds about town are as good as this wonderful noodle house, we'll want to have one in every Zip Code. Great roast duck and pork are served hot, sticky, and moist. Scallion pancake, potato and dried bean curd, and chicken leg with vegetable in noodle soup (No. 54) are absolute musts. (1328 Third Ave., at 76th St.; 249-2102; A.E. only.)

……

72nd to 96th St. West

Baci. Packed tighter than anchovies, folks here kiss-kiss and put away penne with eggplant, caponata, sautéed artichokes, and the sardine pasta sacred to Sicily. (412 Amsterdam Ave., bet. 79th and 80th Sts.; 496-1550; no credit cards.) *Staff*

……

La Caridad. Taxi drivers discovered this place, but Upper West Siders caught on fast. Huge portions of garlic-studded pork chops, beans, rice, and other staples of the Cuban-Chinese cuisine. (2199 Broadway, at 78th St.; 874-2780; no credit cards.) *Schumer*

……

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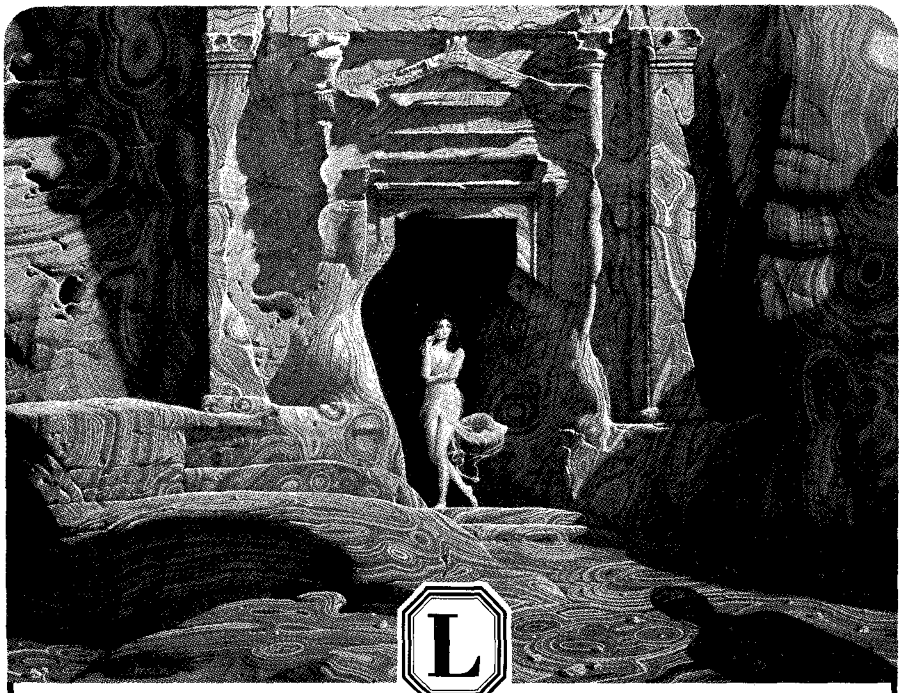

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know the pulse of the Upper West Side. Give them lots. Make it cheap. There's always a docile line waiting to get at these groaning platters of Sicilian fare, some of it good, some really insulting. (2450 Broadway, bet. 90th and 91st Sts.; 362-2200; A.E. only.)

Dock's Oyster Bar. A modestly priced fish house with fish grilled and fried, and a raw bar, is just what your cardiac specialist ordered. This was the bud that seeded midtown's twig. (2427 Broadway, bet. 89th and 90th Sts.; 724-5588; A.E., C.B., D.C., M.C., V.)

EJ's. What coffee shops didn't used to be: purveyors of good food. The chicken tarragon sandwich is flawless, and the mood is as cheerfully genuine as the décor is not. On weekends, beware of the mob. (433 Amsterdam Ave., bet. 80th and 81st Sts.; 873-3444; no credit cards.) *Schumer*

La Mirabelle. The food isn't earth-shaking, but it's a good value, and the feel of the place is unmistakably French. Try the bouillabaisse, cassoulet, lamb stew, couscous, veal marengo, or whatever else is on special. (333 W. 86th St., bet. West End and Riverside Aves.; 496-0458; A.E., C.B., D.C., M.C., V.) *Staff*

Ollie's. Cheap and easy. Give them noodles and they will come. First of a winning formula that is already sprouting—roast duck, mandarin noodles, scallion pancake, dumplings, in a coffee shop. (2315 Broadway, at 84th St.; 362-3712; A.E., M.C., V.)

Poiret. This upscale bistro, with its bombastic tile façade, cleverly stenciled floors, and floral arabesques on the walls, seems to please the neighborhood with its poulet rôti, couscous in a spicy lamb stock, and varying stews. (474 Columbus Ave., bet. 82nd and 83rd Sts.; 724-6880; A.E., D.C., M.C., V.)

Sarabeth's Kitchen. They line up every Saturday and Sunday for the pleasure of brunch at this noisy West Side branch. On weekday mornings, it's a real meeting spot for mothers and their brood or those lucky enough to have slept through their alarm. (423 Amsterdam Ave., bet. 80th and 81st Sts.; 496-6280; A.E., M.C., V.)

Shark Bar. Not the least bit ferocious, this pulsing hangout lures a vibrant, sharply dressed crowd for soul food. (307 Amsterdam Ave., bet. 74th and 75th Sts.; 874-8500; A.E., D.C., M.C., V.)

Yellow Rose. So you want one last fling with fat? Indulge here in this happy Texan-owned space with fried chicken and mashed potatoes in cream

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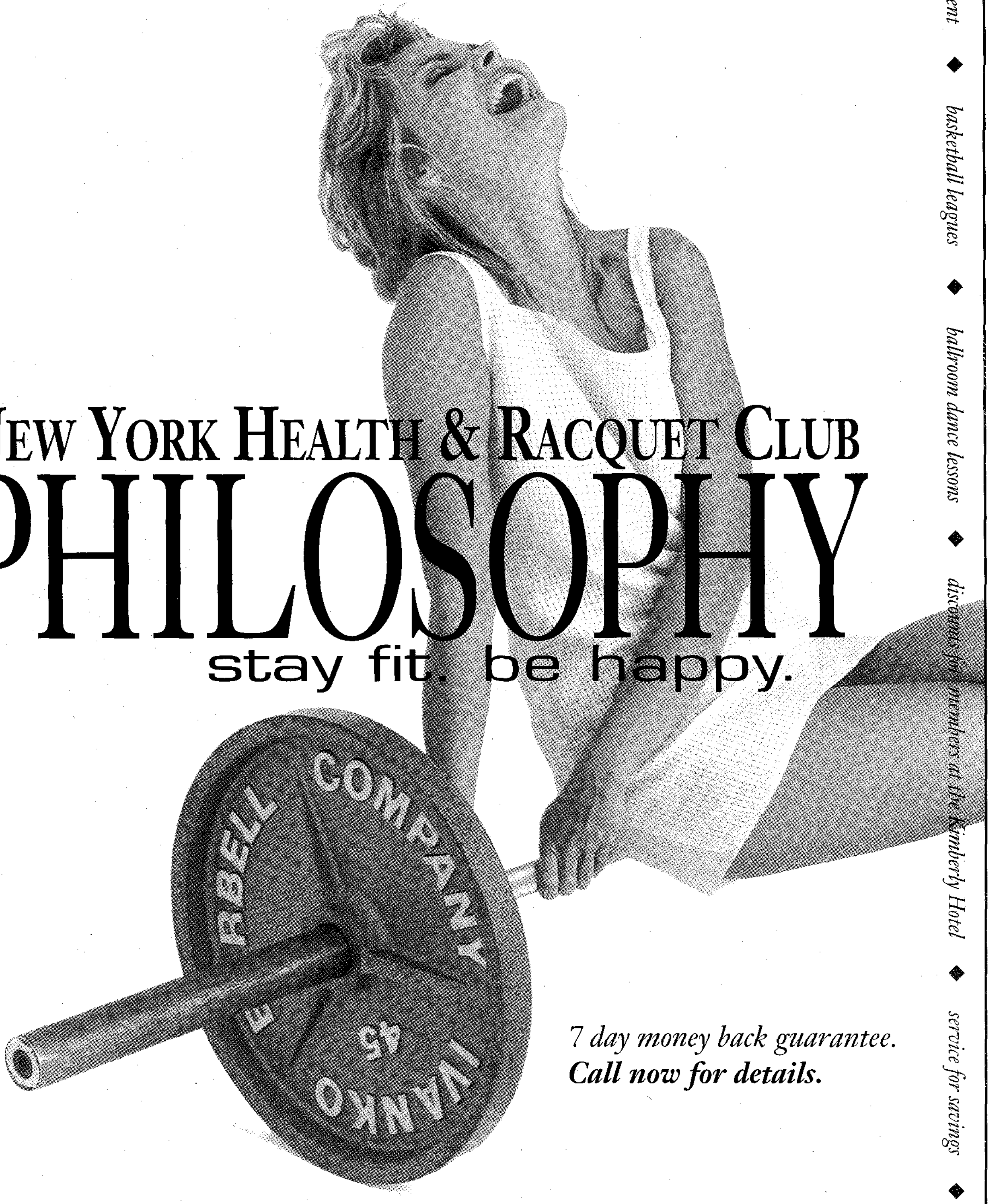

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gravy. Cholesterol doesn't get any better than this. (450 Amsterdam Ave., bet. 81st and 82nd Sts.; 595-8760; A.E., M.C., V.) *Schumer*

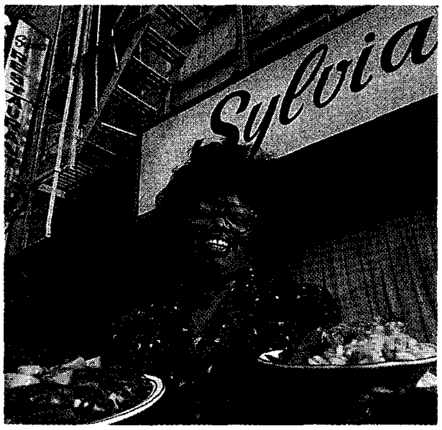
……

87th to 96th St. East

Bistro du Nord. There's a new chef at Karen Jean's command in this popular postage-stamp-size duplex with great black-and-white photos on the wall and Eurotwerps puffing away. We shall see. (1312 Madison Ave., at 93rd St.; 289-0997; A.E., D.C., M.C., V.)

……

Carnegie Hill Café. As satisfying as it is small, this tiny, multitiered room is as close to the Left Bank as it gets up here on the Right Bank of New York. Lunch is best, with its wide selection of soups, salads, and a mind-bending bowl of baked Brie. (1308 Madison Ave., bet. 92nd and 93rd Sts.; 534-7522; no credit cards.) *Schumer*



SYLVIA HERSELF.

……

Island. A hangout for Carnegie Hill moms and their preppie pups, with a mix of French and Italian grub. (1305 Madison Ave., bet. 92nd and 93rd Sts.; 996-1200; A.E. only.)

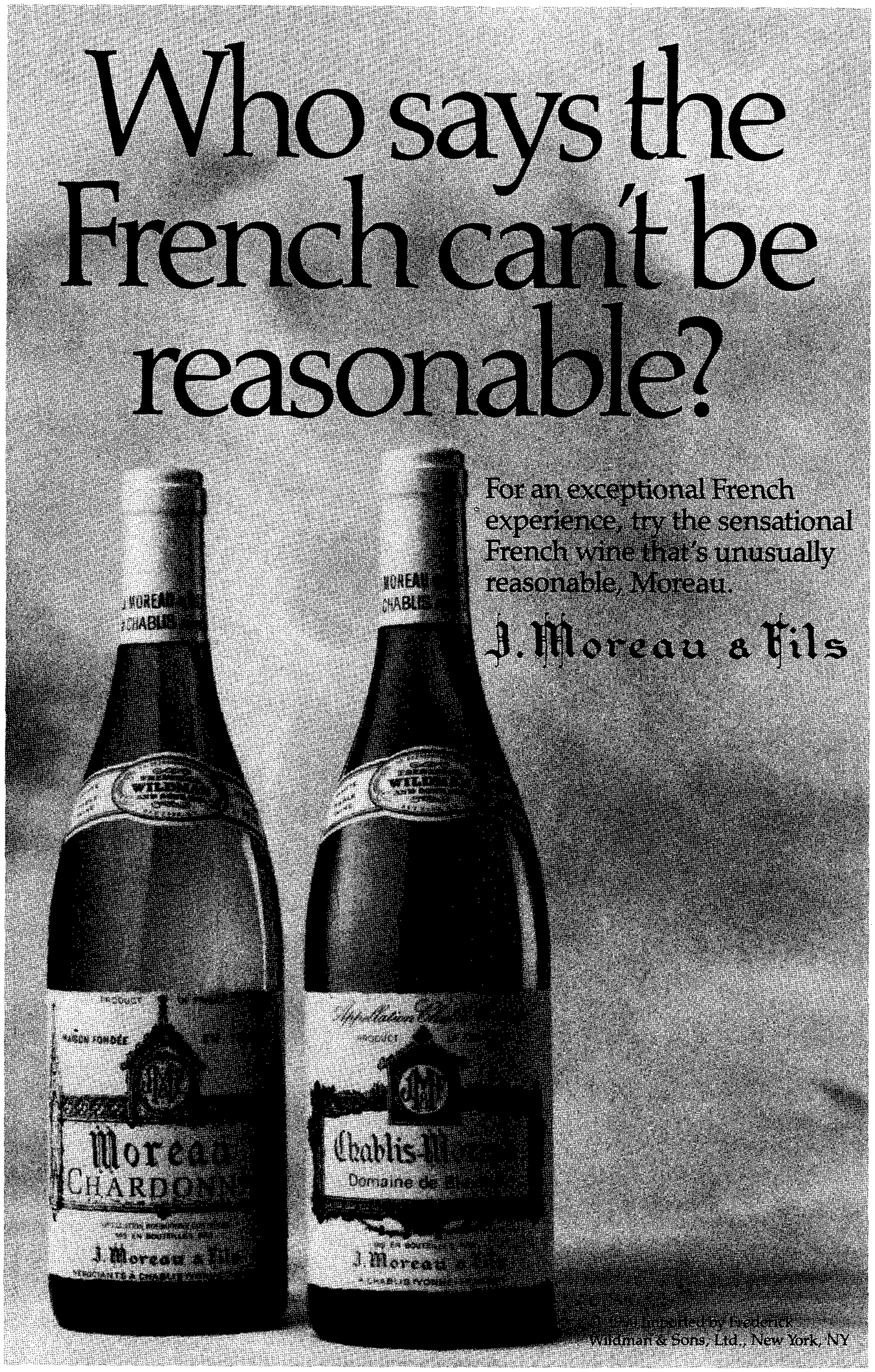
……

Sarabeth's. The pumpkin waffle is never less than splendid in this homey tearoom setting on the ground floor of the Hotel Wales. Famous for scones and other breakfast food, Sarabeth's also serves salads, sandwiches, and occasionally even beef. (1295 Madison Ave., near 92nd St.; 410-7335; A.E., D.C., M.C., V.) *Schumer*

……

Saranac. The Island team dreamed up this Ralph Lauren in the Adirondacks fantasy with old-time wooden booths, a cheerful hangout for crunchy fried chicken, lumpy mashed potatoes, fine burgers, and chili. Is that you, Bill Murray? (1350 Madison Ave., bet. 94th and 95th Sts.; 289-9600; A.E. only.)

Photograph by Charlie Samuels.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Make early reservations for guaranteed seating.
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29 Cornelia Street (between Bleecker and West 4th streets)
212-989-9319
Early dinner from 5 P.M., $25; champagne and dancing
to Paul Aston's Little Big Band from 10 P.M., $25;
Grand Dinner, champagne, and dancing from 9:30 P.M., $50.
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332 Eighth Avenue (between 26th and 27th streets)
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358 West 23rd Street (between Eighth and Ninth avenues)
212-620-4620
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225 Liberty Street (at West Street)
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Illustration by Jeanne Fisher

MOSTLY MAGIC

55 Carmine Street (at Sixth Avenue and Bleecker Street)
212-924-1472

An outrageous evening of comedy and magic plus a party including gourmet buffet dinner, two drinks, champagne at midnight, and party favors. Fun starts at 9 P.M. $75 including tax and tips. Advance tickets are on sale. All major credit cards.

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61 Fifth Avenue (corner of 13th Street)
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RISTORANTE S.P.Q.R.

133 Mulberry Street (between Hester and Grand streets)
212-925-3120

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ROETTELE A.G.

126 East 7th Street
212-674-4140

Get swept away and celebrate "Sylvester" (New Year's Eve) in a European atmosphere with traditional food and wine. Special menu 5:30–7:30 P.M., $25.75. "Sylvester" menu with champagne toast, 9–10:30 P.M., $37.75. Call for reservations. Visa, MasterCard.

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108 East 38th Street
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152 West 52nd (between Sixth and Seventh avenues)
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Pier 17 (third floor), South Street Seaport
212-619-5226

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204 Varick Street (at Seventh Avenue and Houston Street)
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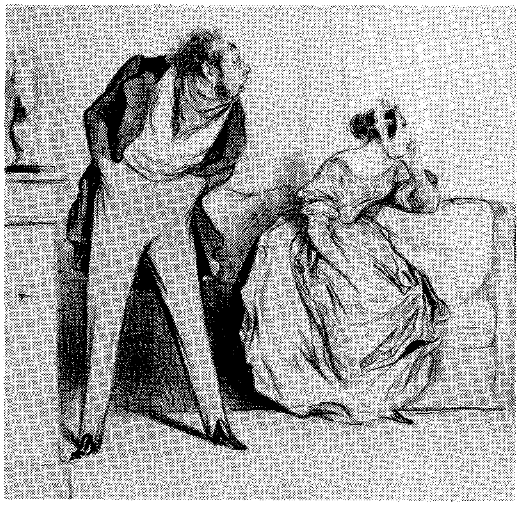

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The Bread Shop Cafe. The décor isn't much, but the whole-wheat pizzas and whole-wheat atmosphere seem to please the formerly starving artists and musicians who hobnob here. Great whole-wheat bread, as well, plus the spirit of John Lennon, a patron in an earlier age. (3139 Broadway, bet. La Salle St. and Tiemann Pl., one block north of 123rd St.; 666-4343; no credit cards.) *Schumer*

……

Jamaica Hot Pot Restaurant. Fried chicken, goat curry, oxtail stew, and jerk chicken are homespun, downright cheap, and popular in this small Harlem storefront. (2260 Seventh Ave., at 133rd St.; 491-5270; no credit cards.)

……

Rao's. Drive to the edge of the world. There it is, a celebrity hangout, just eight tables in a quaint little joint with Frankie the lone waiter and the sprightly fish salad, good veal milanese, savory pork chops, chicken fried or with vinegared peppers, and pastas best not to mention. You need a friend of the house to get you in. (455 E. 114th St., at Pleasant Ave.; 534-9625; no credit cards.)

……

Sylvia's Restaurant. Beat your feet to the fast-expanding empire of Sylvia Woods and her welcoming brood for the best spicy ribs with sweet potatoes and collard greens and positively mythic down-home breakfasts with biscuits. Sylvia's Also is the new jazz club on the corner. (328 Lenox Ave., bet. 126th and 127th Sts.; 996-0660; no credit cards.)

……

The Terrace Restaurant. Hidden away atop Columbia's Butler Hall is a romantic candlelit hideaway with fancy French food, and a sweeping view of the city. (400 West 119th St., between Amsterdam and Morningside Aves.; 666-9490; A.E., D.C., M.C., V.)

……

Brooklyn

It's always worth crossing the bridge to sit waterside at **The River Cafe** (1 Water St.; 718-522-5200; A.E., C.B., D.C., M.C., V.), enchanted by the Manhattan skyline. The latest star whisk has defected, but owner Buzzy O'Keefe has been blessed here. Perhaps he'll resurface with another prodigy. Edna Lewis is the national treasure inspiring a renaissance as Peter Aschkenasy (who axed Lüchow's) salvages the beloved **Gage & Tollner** (372 Fulton St.; 718-875-5181; A.E., C.B., D.C., M.C., V.). For some steak addicts (Gilbert Le Coze, for one), nothing outranks **Peter Luger Steak House,** run by the beef-savvy Forman women. (178 Broadway; 718-387-7400; no credit cards.)

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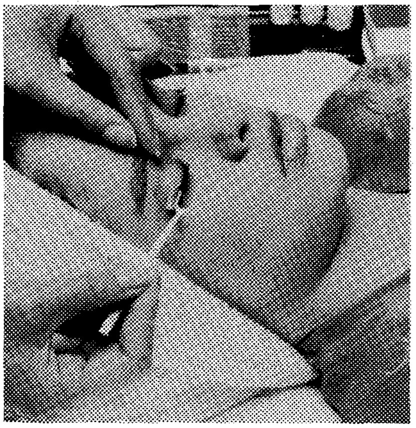

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Giving to the Hungry

……

THERE ARE MANY soup kitchens, food pantries, and private and religious groups throughout the city that supply food for New York's hungry. The following are among the largest organizations providing for people in need.

……

City Harvest provides a link between available food—leftovers from a party, for example—and 109 food programs. City Harvest sends a van to pick up the food and delivers it free to a shelter or soup kitchen. City Harvest, Inc., 159 W. 25th St., New York, N.Y. 10001; 463-0456.

……

Citymeals-on-Wheels WORKS WITH the New York City Department for the Aging to take meals to homebound elderly New Yorkers. Although thousands of people receive five hot meals a week from the city, there are no funds for food on weekends or holidays. Citymeals uses contributions to help finance 180 local organizations that prepare and deliver the food. Citymeals-on-Wheels, 280 Broadway, New York, N.Y. 10007; 577-1234.

……

Food for Survival distributes food donated by roughly 300 food manufacturers, wholesalers, and retailers to the 900 soup kitchens; food pantries; senior, day-care, and rehabilitation centers; and shelters that are members of its FoodBank. These groups contribute 10 cents a pound to offset storage and distribution costs. Food for Survival, Inc., Hunts Point Co-op Market, 355 Food Center Drive, Bronx, N.Y. 10474; 991-4300.

……

EACH WEEKDAY, **God's Love We Deliver** takes hot four-course meals to 500 homebound people with AIDS. The meals are prepared under the supervision of a dietician specializing in the needs of HIV-positive people. For its Christmas baskets, the organization welcomes donations of small gifts by December 20. God's Love We Deliver, Inc., 895 Amsterdam Ave., New York, N.Y. 10025; 865-4800.

……

Share Our Strength (SOS), 1-800-222-1767, is a national network of food professionals that raises funds for hunger relief and contributes to four city programs: City Harvest; Community Food Resource Center, an advocacy group; Food for Survival; and God's Love We Deliver. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

TO DINE FOR

ONE OF THE BEST DINING BARGAINS IN town is at this pretty East Side restaurant with two blazing fireplaces and a garden view. An early-bird prix fixe dinner for those seated between 5 P.M. and 6:30 P.M. is just $14.95 per person. Choose from soup of the day; house salad; roasted red-pepper polenta with a spicy tomato sauce; Caesar salad with garlic toast; or grilled vegetables with balsamic vinegar and olive oil as an appetizer. Main courses include fettuccine with yellow and green squash, leeks and carrots, and red onions and peppers; roasted chicken pecan with honey-mustard sauce; chicken paillard with wild-mushroom polenta; pasta of the day; broiled fillet of red snapper with white wine and garlic; or calf's liver with hand-cut bacon, avocado, and caramelized onions. For dessert, there's black velvet torte, fresh seasonal fruit, ice cream, hot apple crisp, French chocolate-mousse cake, raspberry sorbet, classic crème brûlée, or chocolate mousse with whipped cream. Dessert comes with freshly brewed coffee, Twinings tea, or, until January 1, espresso or coffee with liqueur. Reservations are strongly recommended. A.E., C.B., D.C., M.C., V. accepted. *Lion's Rock, 316 E. 77th St. (988-3610).*

TITLE WAVE

HUNDREDS OF THOUSANDS OF BOOKS—NEW, used, rare, reviewers' copies, art books, children's books, and publishers' close-outs—are greatly reduced here, such as *Georgia O'Keeffe: The New York Years,* edited by Bry and Callaway, with 91 color plates and 1 gatefold, list $100, here $74.95; *Matisse, Picasso, Miró as I Knew Them,* by Rosamond Bernier, 350 illustrations and 200 in color, list $50, here $37.95; Tony Bacon's *The Ultimate Guitar Book,* more than 800 color photos, list $35, here $25.95; *Random House Encyclopedia: New Revised Edition,* list $129.95, here $59.95; *Andy Warhol: A Retrospective,* by Kynston Mcshine, list $60, here $37.95; *Examples,* essays and photographs by Ansel Adams, list $45, here $19.95; *Marvel: Five Fabulous Decades of the World's Greatest Comics,* by Les Daniels, 700 color illus., list $45, here $33.95; *Brooklyn: People and Places, Past and Present,* by Glueck and

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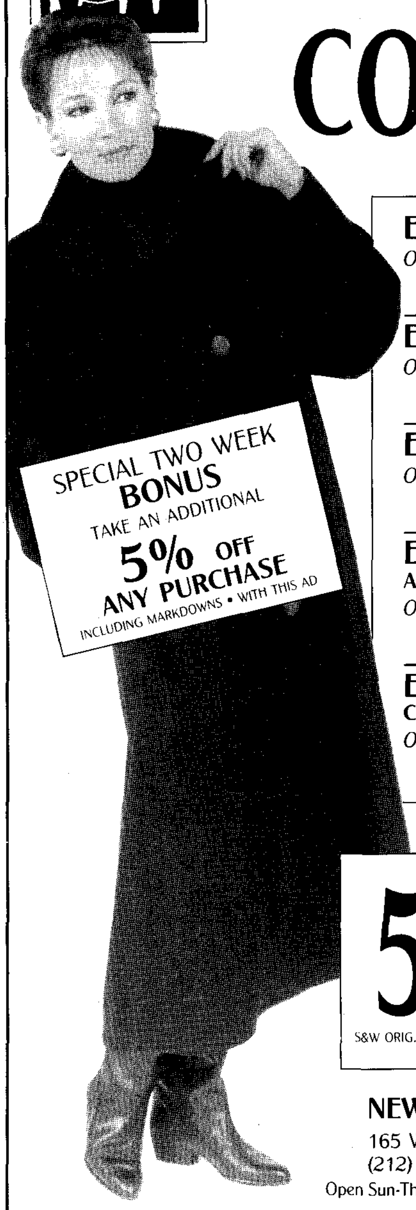

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Gardner, 269 illus., list $39.95, here $29.95; *Thesaurus of American Slang,* by Robert L. Chapman, list $22.50, here $9.95. A.E., Disc., M.C., V., checks accepted. *Strand Bookstore, 828 Broadway, at 12th St. (473-1452); Mon.–Sat. 9:30 a.m.–9:25 p.m. and Sun. 11 a.m.–9:25 p.m.; while stock lasts.*

STURGEON GENERAL

TOP-QUALITY AA-PERFECT MALOSSOL CAVIAR is on sale at this market. These prices are for a single ounce: beluga, $28; osetra, $13.50; sevruga, $9.50. Also on sale is a presliced side of Scotch salmon (1 lb. to 1¼ lb.), was $25 per lb., now $16; Rougie 5.1-oz. foie gras chef block, was $20, now $12; 5-lb. bag of California colossal natural pistachios, was $25, now $20; 5-lb. container of extra-long wild rice, was $50, now $25; assorted heat-and-serve vegetable hors d'oeuvre, were $15 the dozen, now $12; all Christmas-pudding and gift-cookie tins now 10 percent off. A.E., M.C., V. accepted; all sales final; delivery $10 between East 59th St. and East 85th St.; overnight UPS shipping additional. *Butterfield Market, 1114 Lexington Ave., near 78th St. (BU8-7800); Mon.–Sat. 7:30 a.m.–6 p.m.; through 12/31.*

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HERE'S A LOW-COST PACKAGE TO ISRAEL, available for a limited time only. For $999 (per person double occupancy and not including $33-per-person international tax), you get round-trip tickets from New York to Tel Aviv on El Al Israel Airlines; 7 nights' accommodation at the Moriah Tel Aviv, the Moriah Jerusalem, or the Moriah Plaza Tiberias (or you can choose to split your stay among these three hotels); a daily Israeli buffet breakfast, and use of a car (rental rate free; you pay mileage and insurance). This package deal valid only from January 5 to February 16, 1992. Call your travel agent or *Isram World (661-1193).*

BAG PIPES

PIPES AND PIPE ACCESSORIES ARE NOW 10–40 percent off here. For example, large OomPaul shapes in carved and smooth finishes (carved is lightweight), were $60, now $36; one-of-a-kind and custom-made shapes, were $225–$3,500, now $157.50–$2,450; Connoisseur classic shapes such as the Bent Apple, Bent Dublin, Sherlock Holmes, Bell, and Papa, in carved and smooth finishes (carved is lightweight), and featherweight pipes in different shapes, were $45, now $33.75; vintage straight-grain-specimen pieces, were $40–$225, now $30–$168.75; lightly flawed standard shapes, were $27.50, now $22; Connoisseur standard shapes such as the Billiard and the Prince of Wales, were $30 and $35, respectively, now $24 and $28; prima-quality genuine block meerschaums in assorted shapes and sizes, were $50–$250, now 20 percent off; calabash pipes with meerschaum bowls, were $60–$100, now $54–$90; accessories such as pipe racks, tobacco humidors, and leather pouches are 10 percent off, such as an English pouch, was $45, now $40.50. Mail and phone orders filled, and free catalogue with price list is available on request. A.E., M.C., V., checks and money orders accepted; exchanges possible. *Connoisseur Pipe Shop, Ltd., 1285 Sixth Ave., at 51st St., Concourse Level, New York, N.Y. 10019 (247-6054); Mon.–Fri. 8 a.m.–6 p.m.; through 1/31.*

SHE'S GOTTA HAVE IT

THIS SHOWROOM REPRESENTS A NUMBER OF Italian-couture designers for women, and it's now open to the public for a sample and stock sale. For example, denim skirt suit with short sleeves and big buttons, sizes 6–16, retail $600, here $300; merino-wool rib-knit coat in three styles and three colors—gray, chestnut, purple—in sizes up to 20, retail $1,050, here $525; one-of-a-kind satin-finish polyurethane raincoats in bright colors and ¾-lengths, and one-of-a-kind "peach-fuzz" hooded and unhooded stadium coats, sizes 4–10, retail $600, here $300; one-of-a-kind wool suits in sizes to 18, includes an elegant ivory suit with buttons, retail $1,100, here $550. A group of one-of-a-kind samples (all size 8), including sportswear, suits, day-into-evening ensembles, is below wholesale; one gray wool gabardine suit with yellow pinstripes was $700, now $350. No credit cards; checks accepted (merchandise held until they clear); all sales final. *Lino Puccio Associates, Inc., 499 Seventh Ave., near 37th St., Suite 1104, North Tower (268-4230); Mon.–Fri. 9 a.m.–6 p.m.; while stock lasts.*

PEN STATE

WATERMAN, MONT BLANC, PARKER, AND Cross pens are 20 percent off list here, such as a Waterman Expert fountain pen, was $90, now $72; black Cross pen-and-pencil set with gift key ring, here $36.95. Leather Filofax organizers, filled, are 10 percent off list here, including Winchester, list $155, here $140 (a leather credit-card holder or a pocket Saffian book is free with purchase); Epping, list $125, here $113; padded Sherwood, list $100, now $90; Lincoln, list $60, here $54; Professional Size, list $175, here $158. Also, Crane's boxed stationery and picture frames are 10 percent off list, such as pretty blue flowered paper and envelopes in a gift box, was $16, now $14.40. A.E., Disc., M.C., V., checks accepted; all sales final. *Times Circle East, 61 E. 45th St. (682-0820); telephone orders accepted at 1-800-937-3455; Mon.–Fri. 8:15 a.m.–5:45 p.m.; through 1/10.*

HANDBAGGER HELPER

THIS SHOWROOM HAS WOMEN'S LEATHER and fabric bags and belts (to fit sizes S, M, and L) at wholesale and below, including this year's belts trimmed in *faux* pearls and rhinestones and famous-designer-inspired wool bouclés in solids, checks, and plaids. For example, a small leather Kelly bag with laced-leather chain, retail $265, here $125; Kelly bag with *faux* pearl handle, in satin, retail $280, here $125; quilted flap-front shoulder bags in leather, here $165; in denim, here $110; quilted leather and denim knapsacks, retail $175–$400, here $85–$175; assorted jeweled satin holiday evening bags, retail $275, here $85; large pouches in plaid, gingham, and denim, retail $150, here $60; mini-pouches in checks, plaid, black satin, velvet, and leather with gold or gold-and-*faux*-pearl chain straps, here $25–$45; leather motorcycle belts, retail $225, here $100; *faux* pearl-buckled belts in leather, plaid, and satin, here $30–$50; black leather belt with several hanging golden chains, retail $175, here $80. Cash and checks accepted; all sales final. *Jill Stuart, 33 E. 68th St., sixth floor (879-2200); Mon.–Fri. 10 a.m.–7 p.m., Sat. noon–5 p.m.; 12/16–21.*

CRYSTAL GAZING

FULL-LEAD CRYSTAL PIECES IN MYRIAD shapes and sizes are at this major importer's warehouse sale, and the prices are below wholesale. For example, 13-in.-long oval platter with Christmas motifs for candy or hors d'oeuvre, retail $15, wholesale $6.50, here $5; 7-piece cordial set includes a bottle and six glasses, retail $20 or more, wholesale $11.95, here $10; attractive 5-in.-high crystal candlesticks, retail $15, wholesale $12.50, here $9; little butterfly-shaped box with lid, retail $6, wholesale $2.95, here $2; 8-in.-deep pinwheel bowl, retail $40 or more, wholesale $23.95, here $19; also bud vases, heart and trinket boxes, and bells. Also on sale are such collectibles as Hummel, Lenox, and Capo di Monte, were retail $40–$1,400, here $35–$1,000, including a Lenox "Barrington" tray, retail $56, here $36. M.C., V. ($100 minimum), checks accepted; all sales final. *Crystal Outlet, 2 Bergen Turnpike, Ridgefield Park, N.J. (201-440-4200). By car from Manhattan: Take the Lincoln Tunnel to N.J. Turnpike North (or George Washington Bridge) to Rte. 46 West; turn right at Main St. (at Mobil sign) and follow signs to "Heliport"; Mon. and Thurs. 9 a.m.–8 p.m. and Sun. 9 a.m.–5 p.m.; 12/16, 12/19, 12/22–23.*

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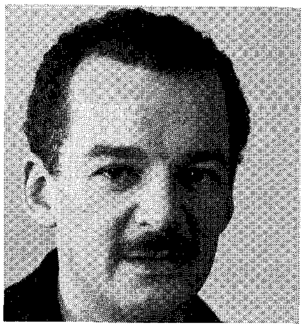

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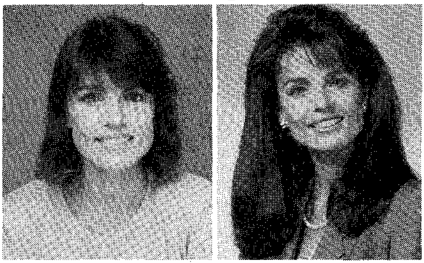

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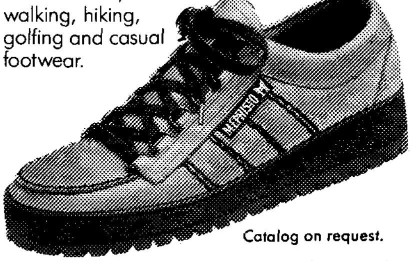

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EXCLUSIVE MANHATTAN ENGAGEMENTS START SUNDAY, DECEMBER 22

A Complete Entertainment Guide for Seven Days Beginning

DECEMBER 18

159 MOVIES

174 TELEVISION

180 THEATER

186 RESTAURANTS

201 ART

208 MUSIC & DANCE

211 OTHER EVENTS

212 CHILDREN

213 NIGHTLIFE

216 RADIO

MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—*Testimony* (1988). #2—12/18–19: *Frida* (1986); *The Hour of the Star* (1985). 12/20–22: *Pierrot Le Fou* (1965); *A Woman Is a Woman* (1961). 12/23–24: *The Apartment* (1960); *Some Like It Hot* (1959). 12/25–29: *Sherlock Jr. & the Playhouse* (1924); *The Navigator* (1924). 12/30–1/2: *The Three Ages* (1923); *Hard Luck* (1921); *One Week* (1920); *The Balloonatic* (1921). #3—*Hearts of Darkness: A Filmmaker's Apocalypse* (1991).

2. ESSEX—Grand St. at Essex St. (982-4455). *Star Trek VI: The Undiscovered Country.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*My Father is Coming.* #2—*Prospero's Books.* #3—*Convicts.* #4—*Life Is Sweet.* #5—*My Own Private Idaho.* #6—*Black Robe.* Opening 12/25: *Madame Bovary.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*My Girl.* #2—*The Addams Family.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 12/18–19: *Rashomon* (1951); *Dodes 'ka-Den* (1970). 12/20: *La Femme Infidele* (1968); *This Man Must Die* (1970). 12/21: *Le Boucher* (1970); *Une Partie de Plaisir* (1976). 12/22–23: *The Story of Women* (1988); *Les Cousins* (1959). 12/24: *Ophelia* (1962); *Wedding in Blood* (1973). 12/25: *The Horse of Pride* (1980); *Just Before Nightlife* (1971). 12/26–1/7: *Inspecteur Lavardin.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Hook.* #2—*Hook.* #3—*The Last Boy Scout.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 12/18: *It's a Wonderful Life* (1946); *A Christmas Story* (1983). 12/19: *Topaz* (1969); *Torn Curtain* (1966). 12/20–21: *Midnight Cowboy* (1969); *The Graduate* (1967). 12/22: *The Fountainhead* (1949); *The VIP's* (1963). 12/23: *Vampyr* (1931); *The Day of Wrath* (1943). 12/25: *Funny Face* (1957); *Sabrina* (1954). 12/26: *The Seventh Voyage of Sinbad* (1958); *Jason and the Argonauts* (1963). 12/27–28: *Taxi Driver* (1976); *Raging Bull* (1980). 12/29: *Harold and Maude* (1971); *Where's Poppa?* (1970). 12/30: *Rashomon* (1950); *Dodes 'Ka-Den* (1970). 12/31–1/1: *Breakfast at Tiffany's* (1961); *All About Eve* (1950).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Star Trek VI.* #2—*Star Trek VI.* Opening 12/25: *The Prince of Tides.* #3—*Meeting Venus.* #4—*Frankie & Johnny.* #5—*Other People's Money.* #6—*The Fisher King.* Opening 12/20: *High Heels.* #7—*All I Want for Christmas; Strictly Business.* Opening 12/20: *Bugsy.*

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Beauty and the Beast.* #2—Through 12/19: *Little Man Tate.* Opening 12/20: *Rush.* #3—Through 12/19: *Man in the Moon.* Opening 12/20: *Rush.* #4—*Antonia & Jane.* #5—*Young Soul Rebels.* #6—Through 12/19: *Homicide.* Opening 12/20: *Father of the Bride.* #7—*La Belle Noiseuse.*

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *Rouge of the North.*

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*For the Boys.* #2—*Cape Fear.*

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *The Wages of Fear.* Opening 12/20: *Golden Braid.*

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*City of Hope.* Opening 12/20: *Ted & Venus.* #2—*Exposure.* Opening 12/20: *Europa, Europa.* #3—*Overseas.* #4—*Rambling Rose.*

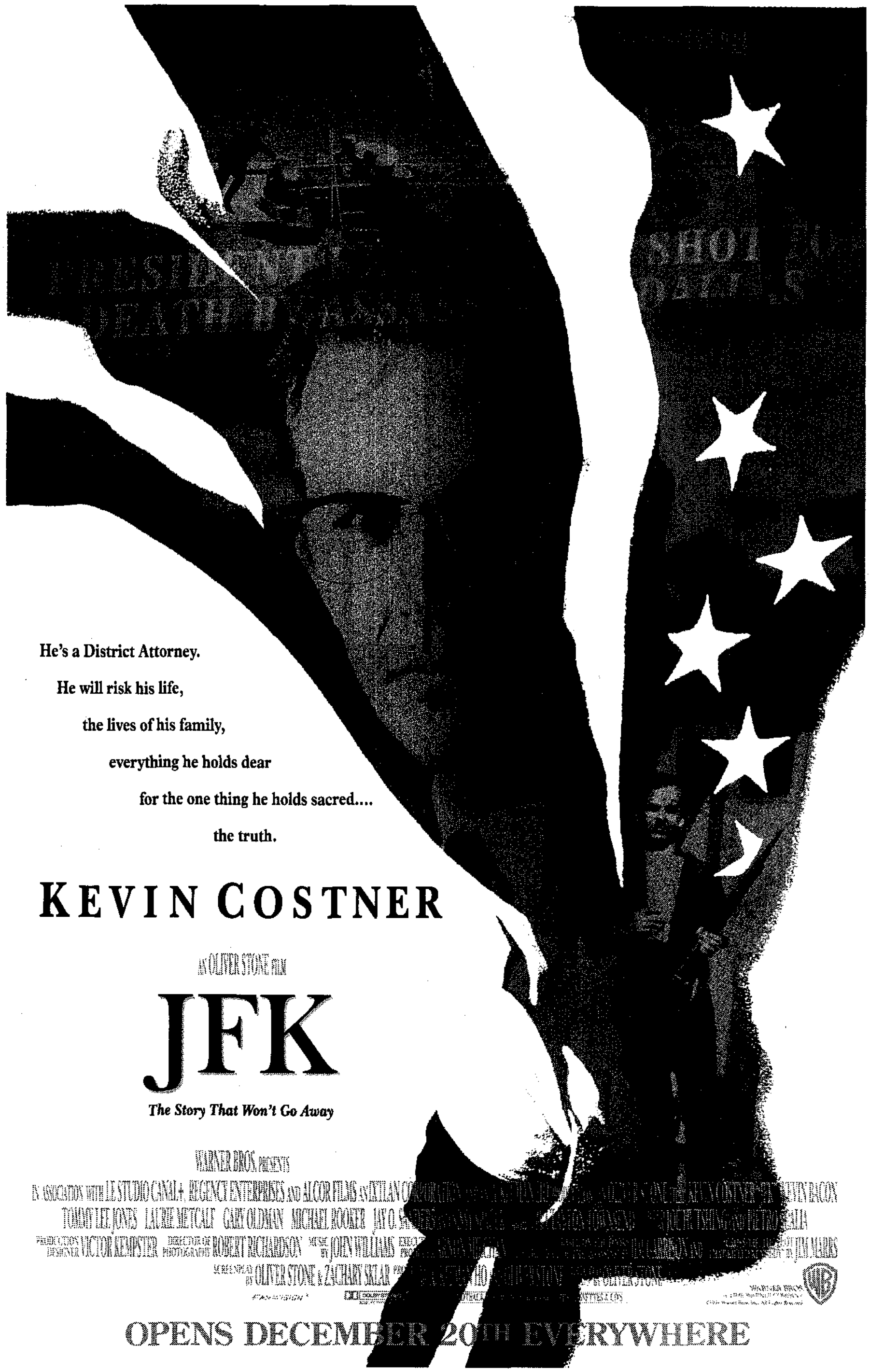
14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*My Girl.* #2—*The Addams Family.* #3—*The Last Boy Scout.* #4—*Hook.* #5—*The Addams Family.* #6—*Hook.*

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Beauty and the Beast.* #2—*Star Trek VI: The Undiscovered Country.* #3—*Cape Fear.* #4—*Star Trek VI: The Undiscovered Country.* Opening 12/25: *The Prince of Tides.* #5—*For the Boys.* #6—*Beauty and the Beast.* #7—*My Own Private Idaho.* #8—*Cape Fear.* #9—*At Play in the Fields of the Lord.* Opening 12/20: *Bugsy.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*The People Under the Stairs; All I Want for Christmas.* #2—*Strictly Business.* #3—*American Tail: Fievel Goes West.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). Through 12/19: *The Commitments.* Opening 12/20: *Father of the Bride.*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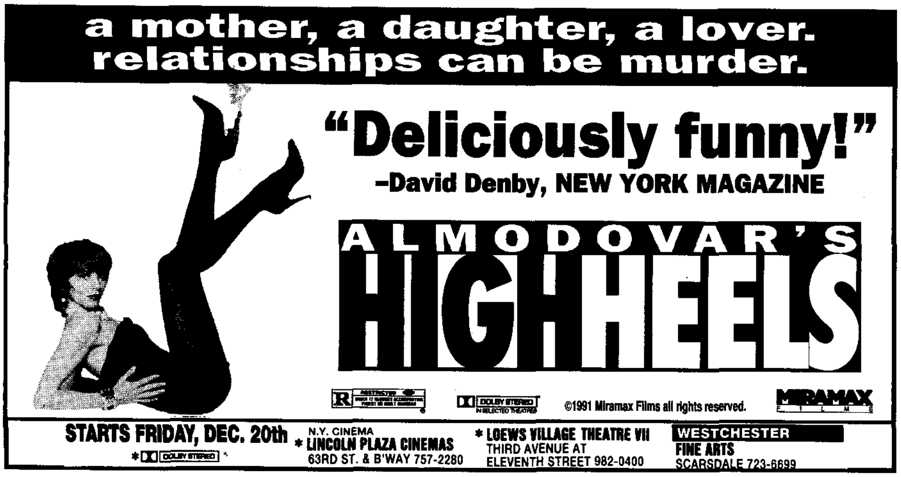
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MOVIES

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Cape Fear.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Star Trek VI: The Undiscovered Country.* #2—*The Addams Family.* #3—*The Last Boy Scout.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Other People's Money.* Opening 12/25: *The Prince of Tides.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—Through 12/19: *Man in the Moon.* Opening 12/20: *Bugsy.* #2—*The Fisher King.* #3—*Beauty and the Beast.* #4—Through 12/19: *Billy Bathgate.* Opening 12/20: *Bugsy.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Cape Fear.* #2—*An American Tail: Fievel Goes West.* Opening 12/25: *The Prince of Tides.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *The Addams Family.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*The Last Boy Scout.* #2—*Hook.* #3—*Hook.* #4—*Hook.* #5—*The Last Boy Scout.* #6—Through 12/19: *Strictly Business; Ricochet.* Opening 12/20: *Bugsy.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *My Girl.* Opening 12/20: *Father of the Bride.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Star Trek VI: The Undiscovered Country.* **EMBASSY 3—***Star Trek VI: The Undiscovered Country.* **EMBASSY 4—***Star Trek VI: The Undiscovered Country.* Opening 12/20: *My Girl.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). No longer showing feature films.

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*An American Tail: Fievel Goes West.* #2—*Rambling Rose.* #3—*The Fisher King.* #4—*Frankie & Johnny.* #5—*The People Under Stairs.* #6—*Other People's Money.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Beauty and the Beast.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *For the Boys.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Fisher King.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Barton Fink.* #2—*Homicide.* Opening 12/25: *Madame Bovary.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—Through 12/19: *Homicide.* Opening 12/20: *Father of the Bride.* #2—Through 12/19: *Frankie & Johnny.* Opening 12/20: *Father of the Bride.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Man in the Moon.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). Closed for screenings from 12/12–18. 12/19–12/26: *Little Man Tate.* Opening 12/27: *Naked Lunch.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *29th Street.* Opening 12/25: *Grand Canyon.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Let Him Have it.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Meeting Venus.* Opening 12/25: *The Inner Circle.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *My Own Private Idaho.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Cape Fear.* #2—*Cape Fear.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Hook.* Opening 12/27: *Fried Green Tomatoes.* **CORONET—***Hook.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Rambling Rose.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). Through 12/21: *Beauty and the Beast.* Opening 12/22: *Rush.* **CINEMA II—**Through 12/21: *Prospero's Books.* Opening 12/22: *Beauty and the Beast.* **CINEMA THIRD AVE.—**Through 12/21: *Overseas.* Opening 12/22: *Prospero's Books.*

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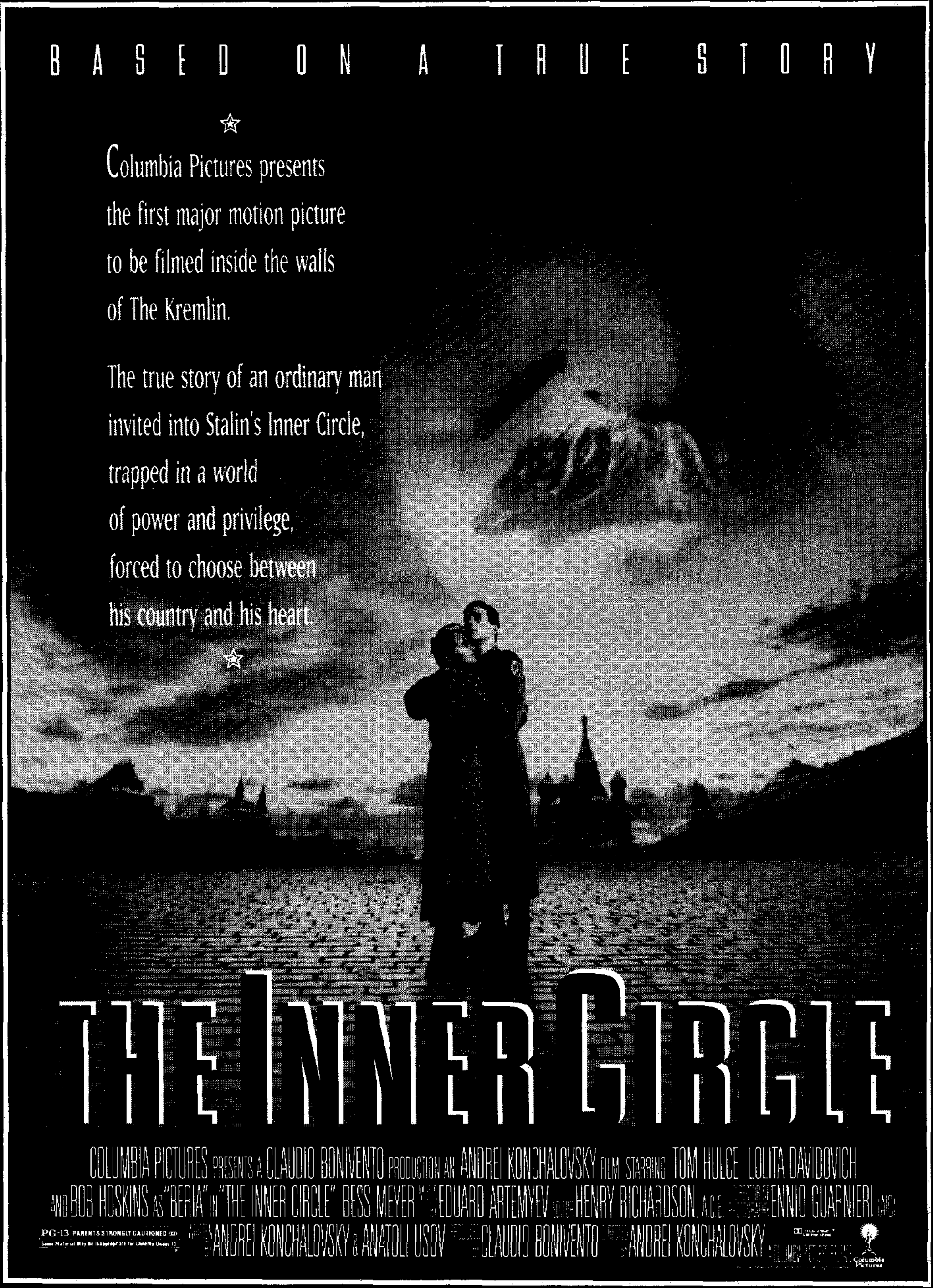
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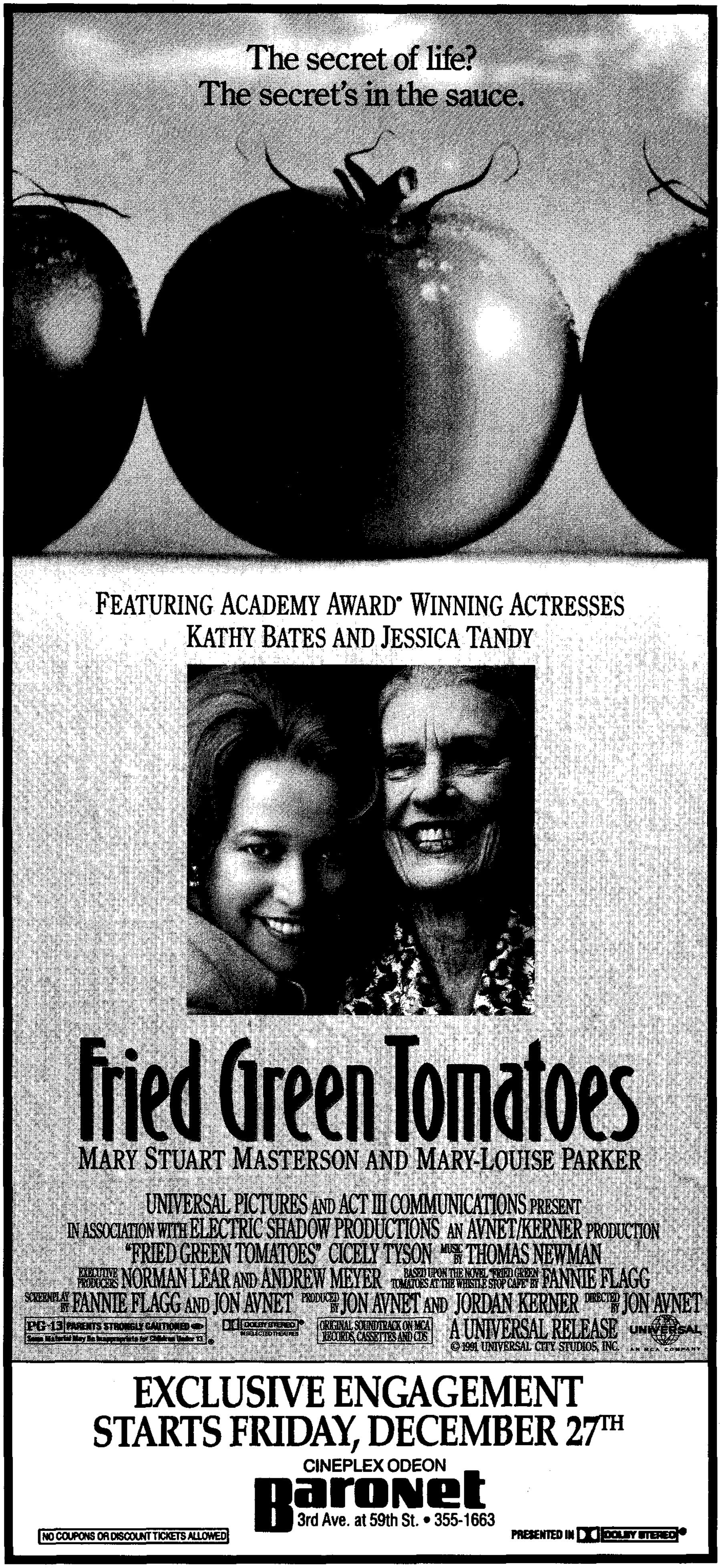
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STARTS FRIDAY, DECEMBER 27TH

CINEPLEX ODEON
Baronet
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NO COUPONS OR DISCOUNT TICKETS ALLOWED
PRESENTED IN DOLBY STEREO®

MOVIES

61st Street and Above, East Side

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*My Girl.* #2—*My Girl; American Tail: Fievel Goes West.* #3—*Star Trek VI: The Undiscovered Country.* #4—*Star Trek VI: The Undiscovered Country.* #5—*For the Boys.* #6—*For the Boys.* Opening 12/27: *Naked Lunch.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Bugsy.* #2—*The Last Boy Scout.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *At Play in the Fields of the Lord.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Addams Family.* #2—*Little Man Tate.* Opening 12/20: *The Prince of Tides.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Black Robe.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Other People's Money.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Star Trek VI: The Undiscovered Country.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—Through 12/19: *Frankie & Johnny.* Opening 12/20: *Father of the Bride.* #2—*Beauty and the Beast.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Hook.* #2—*My Girl.* #3—*The Addams Family.* #4—*The Last Boy Scout.* #5—*Hook.* #6—*The Last Boy Scout.* Opening 12/25: *The Prince of Tides.* #7—*The Addams Family.* Opening 12/20: *Bugsy.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Cape Fear.* #2—*An American Tail: Fievel Goes West.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). Closed through 12/19.

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Beauty and the Beast.* Opening 12/25: *The Prince of Tides.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*The Double Life of Véronique.* #2—*Europa, Europa.* #3—*City of Hope.* Opening 12/20: *High Heels.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Cape Fear.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*My Girl.* #2—*Star Trek VI: The Undiscovered Country.* #3—*Hook.* #4—*The Addams Family.* #5—*The Last Boy Scout.* #6—*Bugsy.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*An American Tail: Fievel Goes West.* #2—*Black Robe.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*The Fisher King.* #2—*Strictly Business.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Star Trek VI: The Undiscovered Country.* #2—*The Last Boy Scout.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 11/29–1/5/92: "Play This Movie Loud: A History of Rock on Film." 12/21: *The Tami Show* (1965), dir. Steve Binder; *The Last Waltz* (1978), dir. Martin Scorsese. 12/22: *The Wanderers* (1979), dir. Philip Kaufman; *Quadrophenia* (1979), dir. Franc Roddam. 12/23: *A Hard Day's Night* (1964), dir. Richard Lester. 12/24: *This Is Spinal Tap* (1984), dir. Rob Reiner. 12/26: *American Graffiti* (1973), dir. George Lucas. 12/27: *The Doors* (1991), dir. Oliver Stone. 12/28: *Wild Style* (1983), dir. Charles Ahearn; *Saturday Night Fever* (1977), dir. John Badham. 12/29: *The Blank Generation* (1976), dir. Amos Poe; *The Decline of Western Civilization* (1981), dir. Penelope Spheeris; *The Decline of Western Civilization II: The Metal Years* (1988), dir. Penelope Spheeris. 12/30: *The Last Waltz* (1978), dir.

Martin Scorsese. 12/31: *This Is Spinal Tap* (1984), dir. Rob Reiner. Beg. 10/26 Tues.–Fri. at 1, 2, and 3; Sat. and Sun. at 12:30, 1:30, 2:30, 3:30, and 4:30: "Classic Movie Serials." *The Black Widow* (1947), dir. Spencer Bennet and Fred Brannon.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3.75; children $2.50. Daily at 10:30, 11:30, 1:30, 3:30, and 4:30: *Beavers;* at 12:30 and 2:30: *Grand Canyon: The Hidden Secrets.* Both films will also be shown as double features on Fri. & Sat. at 6 and 7:30.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. 12/18–22, 26–29: *Cage/Cunningham* (1991), dir. Elliot Caplan. 12/18–22: *Just Visiting This Planet* (1991), dir. Peter Sempel. 12/18–20: Paul Strand and Cinema." 12/28: "Warhol, Watson, Weber, Whitney." 12/28: "New Works From the Filmmakers' Cooperative."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 1/4–2/29: "Luchino Visconti Retrospective." Including *Obssessione* (1942), *La Terra Trema* (1947), *Death in Venice* (1971), and *Bellissima* (1951). With Italian cinema scholars and experts on Visconti's Career from Italy and America will speak and lead discussions at the screenings.

FILM SOCIETY OF LINCOLN CENTER—Walter Reade Theater, 70 Lincoln Center Plaza (875-5600). Through January 1992: "Great Beginnings: First Films by Great Directors." 12/17–18: *Jour de Féte* (1948), dir. Jacques Tati; *Targets* (1967), dir. Peter Bogdanovich. 12/21–22: *Bleak Moments* (1971), dir. Mike Leigh; *Permanent Vacation* (1982), dir. Jim Jarmusch. 12/22–23: *Black Girl* (1966), dir. Ousmene Sembene. 12/23–24: *Variety Lights* (1950), dir. Frederico Fellini. 12/24–26: *Play Misty for Me* (1971), dir. Clint Eastwood. 12/26–27: *Bob and Carol and Ted and Alice* (1969), dir. Paul Mazursky. 12/27, 29: *Rio 100 Degrees* (1955), dir. Nelson Pereira. 12/27–28: *Joe's Bed-Stuy Barbershop: We Cut Heads* (1982), dir. Spike Lee. 12/27–31: *Talking to Strangers* (1988), dir. Rob Tregenza. 12/29–30: *The Grim Reaper* (1962), dir. Bernado Bertolucci. 12/30–31: *Signs of Life* (1968), dir. Werner Herzog. 12/31: *Applause* (1929), dir. Rouben Mamoulian. "Italian Cinema Now." 12/17–18: *The Peaceful Air of the West* (1990), dir. Silvio Soldini. 12/18–19: *Street Boys* (1990), dir. Marco Risi. 12/20–28: "Happy Birthday, Marlene." 12/20, 28: *Marlene* (1984). 12/20–21: *The Blue Angel* (1930). 12/22–23: *Morocco* (1930). 12/23–24: *Dishonored* (1931). 12/24–25: *Shanghai Express* (1932). 12/25–26: *Blonde Venus* (1932). 12/25–26: *The Scarlet Empress* (1934). 12/25, 27: *The Devil Is a Woman* (1935).

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 12/18 at 12:30, 3:15, 6, and 8:45: *Stavisky* (1974), dir. Alain Resnais, with Jean-Paul Belmondo, Anny Duperey, and Charles Boyer.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 12/6–2/14/91: "Hiroshi Shimizu: A Retrospective." Including the U.S. Premieres of *Tales of Jiro* (1955), *Mr. Shosuke Ohara* (1949), *A Mother's Love* (1950), and *The Shiinomi School* (1955). Showing 12/13–2/14 at the **Dag Hammerskjold Auditorium, United Nations, 42nd St. and Fisrt Ave.**

JEWISH WOMEN'S RESOURCE CENTER FILM FESTIVAL—Council House, 9 East 69th St. (535-5900 ext. 10) 12/2–1/6: "The 1991–92 Annual Jewish women's Film Festival." Featuring films by and concerning Jewish women. 1/6: *Voices From the Attic.* The director of the film, Eva Folgelman, will speak.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 12/17–21: "Georges Seurat." 12/24–28: "The Arms and Armor Galleries." "Saturday Evening Films": Tickets are available one hour before each screening at the Uris Center information desk. Through December: "Georges Seurat." Tuesday, Wednesday, and Thursday at 3:30: *A Sunday on La Grande Jatte - 1884.* No films on Christmas day.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: 11/14–1/14/92: "Yiddish Film Between Two Worlds." 12/19, 26: *Eli, Eli* (1940), dir. Joseph Seiden. 12/19, 24: *Our Children* (1948), dir. Natan Gross.

DANNY GLOVER KEVIN KLINE STEVE MARTIN MARY McDONNELL MARY-LOUISE PARKER ALFRE WOODARD

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Director of Photography OWEN ROIZMAN, A.S.C. Written by LAWRENCE KASDAN & MEG KASDAN
Produced by LAWRENCE KASDAN, CHARLES OKUN and MICHAEL GRILLO
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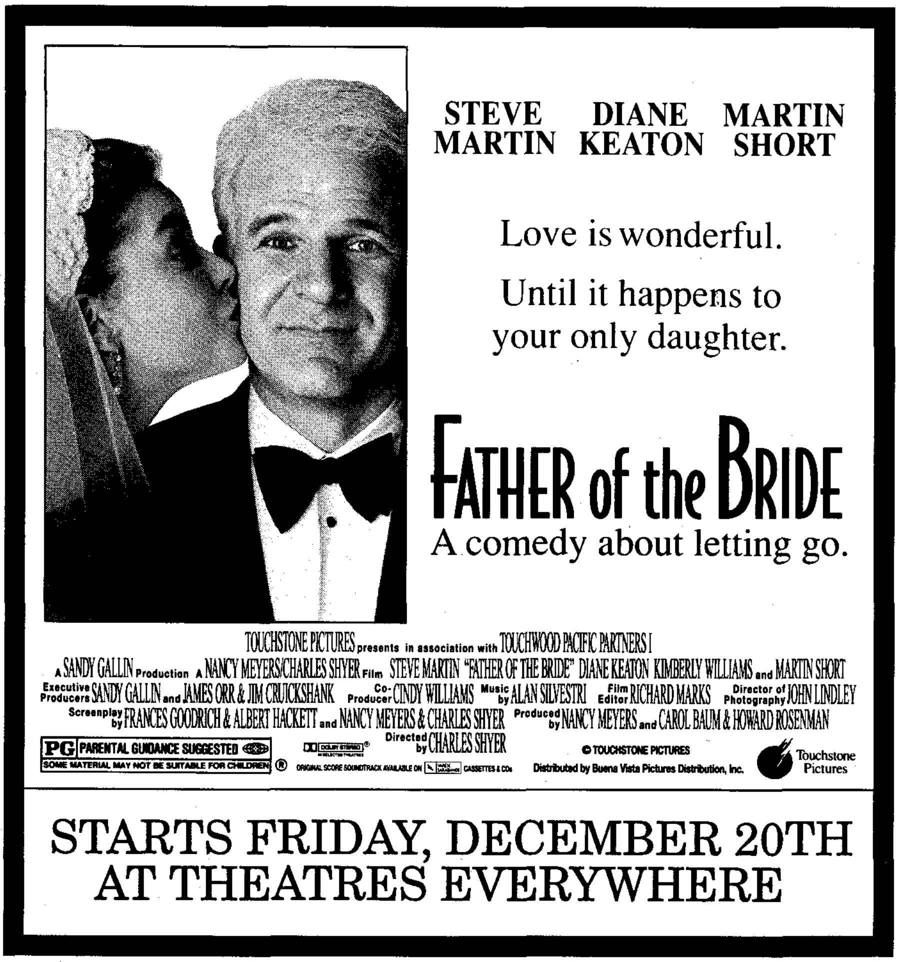
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Until it happens to your only daughter.

FATHER of the BRIDE
A comedy about letting go.

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A SANDY GALLIN Production A NANCY MEYERS/CHARLES SHYER Film STEVE MARTIN "FATHER OF THE BRIDE" DIANE KEATON KIMBERLY WILLIAMS and MARTIN SHORT
Executive Producers SANDY GALLIN and JAMES ORR & JIM CRUICKSHANK Co-Producer CINDY WILLIAMS Music by ALAN SILVESTRI Film Editor RICHARD MARKS Director of Photography JOHN LINDLEY
Screenplay by FRANCES GOODRICH & ALBERT HACKETT and NANCY MEYERS & CHARLES SHYER Produced by NANCY MEYERS and CAROL BAUM & HOWARD ROSENMAN
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COSTUME DESIGNER DENISE CRONENBERG EDITED BY RONALD SANDERS MUSIC BY HOWARD SHORE BASED ON THE BOOK BY WILLIAM S. BURROUGHS CO-PRODUCER GABRIELLA MARTINELLI PRODUCED BY JEREMY THOMAS WRITTEN AND DIRECTED BY DAVID CRONENBERG
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OPENS DECEMBER 27TH NEW YORK & LOS ANGELES • JANUARY 10TH EVERYWHERE

12/20: *We Who Remain* (1948), dir. Natan Gross; *The Tent* (1950), dir. Natan Gross; *American Matchmaker* (1940), dir. Edgar G. Ulmer; *I Want to Be a Boarder* (1937), dir. Joseph Seiden. 12/21: *The Light Ahead* (1939), dir. Edgar G. Ulmer. 12/21, 26: *Tevye* (1939), dir. Maurice Scwartz. 12/22: *American Matchmaker* (1940), dir. Edgar G. Ulmer. 12/22–23, 29: *Overture to Glory* (1940), dir. Max Nosseck. 12/23: *I Want to be a Mother* (1937), dir. George Roland. 12/24: *Our Children* (1948), dir. Natan Gross. 12/27, 29: *Three Daughters* (1949), dir. Joseph Seiden. 12/27, 31: *Long is the Road* (1947). 12/28: *The Vow* (1938), dir. Henryk Szaro and Zygmund Turkow. 12/28, 30: *God, Man, and Devil* (1949), dir. Joseph Seiden. 12/30: *Two Sisters* (1938), dir. Ben K. Blake. 12/21–1/7/92: "Recent Films From Germany." 12/21, 29: *Winkelmann's Trips* (1990), dir. Jan Schütte. 12/21, 1/2: *The Suspect* (1991), dir. Frank Beyer. 12/22, 30: *Walerjan Wrobel* (1991), dir. Rolf Scübel. 12/22, 1/3: *The "O" Case* (1991), dir. Rainer Simon. 12/27, 28: *Malina* (1991), dir. Werner Scroeter. 12/27, 29: *The Tango Player* (1990), dir. Roland Gräf. 12/28, 31: *Wedding Guests* (1990), dir. Niko Brücher. 12/28, 30: *Shot and Counter Shot* (1990), dir. Niels Bolbrinker and Thomas Tielsch. 12/19: What's Happening: *Eritrea* (1990), dir. Susan Kalish, Yasha Aginsky, and John Knoop; *The Forbidden Land* (1990), dir. Daniele Lacourse. 12/26: What's Happening: *Funny Ladies: A Portrait of Women* (1991); *Hulls & Hulks in the Tide of Time: A Portrait of John A. Noble* (1990). 12/23: Cineprobe: Ken Jacobs. 12/16: Video Viewpoints presents *State of the Art: Art of the State* from Deep Dish Television Netwoork.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 4/5/92: 'Jack Benny: The Radio and Television Work." Through 3/15/92: "Perspectives on the Collection: The Artist at Work." Through 3/15/92: "Perpectives on the Collection: From Stage and Screen." Through 4/5: Perspectives on the Collection: Witness to History."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. Cinema #1: 12/17–18: *La Boheme* (1988). 12/20–21: *I Vitelloni* (1953); *8½* (1963). 12/22: *Shoot the Piano Player*. 12/22–23: *Jules & Jim* (1961). 12/24–25: *Jesus of Montreal* (1989). 12/26–30: *My Own Private Idaho* (1991). Cinema #2: 12/17–19: *The Leopard* (1963). 12/19–23: *Barton Fink* (1991). 12/24–25: *The Magic Flute* (1975). 12/26–30: *Rambling Rose* (1991).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609/0619). 12/17: *Meet Me in St. Louis* (1944), dir. Vincente Minnelli. 12/19: *Day of the Dead* (1963); *Forest of Bliss* (1985). 12/26: *The Princess Bride* (1987). 12/31: *The Magic Flute* (1975).

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. Through 12/13–19: "Rivetting: An Homage to Jacques Rivette." Including *Duelle* (1975) and *Noroit* (1975). 12/20–1/2: *And the Winners Are: Tom & Jerry* (1943–52). A festival of their seven Academy Award winners along with selected runners-up. 12/20–1/2: *Barocco*, dir. Andre Techine.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 11/23–12/21: "Christine Choy: A Retrospective." 12/21: *Froms Spike to Spindles* (1976).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: 11/19–12/29: "New Directions in Holography."

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Hook*. #2—*The Last Boy Scout*. #3—*American Tail: Fievel Goes West*.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Star Trek VI: The Undiscovered Country*. #2—*Beauty and the Beast*. #3—*The Addams Family*. #4—*My Girl*. #5—*Hook*. #6—*Hook*. #7—*Star Trek VI: The Undiscovered Country*. #8—*For the Boys*. #9—*American Tail: Fievel Goes West; Cape Fear*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*The Last Boy Scout*. #2—*For the Boys*. #3—*My Girl*. #4—*Hook*.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). Closed.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Last Boy Scout.* #2—*The Addams Family.* #3—*Beauty and the Beast.* #4—*Star Trek VI: The Undiscovered Country.*

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*The Last Boy Scout.*#2—*American Tail: Fievel Goes West; Strictly Business.* #3—*Hook.* #4—*My Girl.* #5—*Star Trek VI: The Undiscovered Country.* #6—*The Last Boy Scout.* #7—*The Addams Family.* #8—*Beauty and the Beast.* #9—*Cape Fear.* #10—*Hook.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Ricochet; American Tail: Fievel Goes West.* #2—*Beauty and the Beast.* #3—*Hook.* #4—*The Last Boy Scout.* #5—*My Girl.* #6—*All I Want for Christmas; Star Trek VI: The Undiscovered Country.* #7—*Strictly Business.* #8—*The Last Boy Scout.* #9—*The Addams Family.* #10—*The People Under the Stairs.* #11—*The Addams Family.* #12—*Hook.* #13—*Cape Fear.* #14—*Star Trek VI: The Undiscovered Country.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*For the Boys.* #2—*Cape Fear.* #3—*The People Under the Stairs; All I Want for Christmas.* #4—*My Girl.* #5—*Hook.* #6—*Hook.* #7—*American Tail: Fievel Goes West.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Addams Family.* #2—*Cape Fear.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Star Trek VI: The Undiscovered Country.* #2—*Hook; My Girl.* #3—*Beauty and the Beast.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*An American Tail: Fievel Goes West.* #2—*For the Boys.* #3—*Beauty and the Beast.* #4—*My Girl.* Beg. 12/20: *JFK.* #5—*Black Robe.* Beg. 12/20: *Father of the Bride.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Star Trek VI: The Undiscovered Country.* #2—*The Last Boy Scout.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Star Trek VI: The Undiscovered Country.* #2—*The Addams Family.* #3—*The Addams Family.* #4—*Other People's Money.* #5—*The Last Boy Scout.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Cape Fear.* #2—*The Last Boy Scout.* #3—*Star Trek VI: The Undiscovered Country.* #4—*American Tail: Fievel Goes West.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Hook.* #2—*Hook.* #3—*For the Boys.* #4—*The Last Boy Scout.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Beauty and the Beast.* #2—*Star Trek VI: The Undiscovered Country.* #3—*Strictly Business; American Tail: Fievel Goes West.* #4—*Cape Fear.* #5—*My Girl.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Billy Bathgate.* #2—*The Addams Family.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Star Trek VI: The Undiscovered Country.* #2—*The Addams Family.* #3—*Beauty and the Beast.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*For the Boys.* #2—*My Girl.* #3—*Hook.* #4—*The Last Boy Scout.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Beauty and the Beast.* #2—*American Tail: Fievel Goes West; Cape Fear.* #3—*Hook.* #4—*The Last Boy Scout.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*The Last Boy Scout.* #2—*Star Trek VI: The Undiscovered Country.* #3—*The Addams Family.* #4—*My Girl.* #5—*Cape Fear; American Tail: Fievel Goes West.* #6—*For the Boys.* #7—*Hook.* #8—*Hook.* #9—Through 12/19: *All I Want for Christmas.* Beg. 12/20: *JFK.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*The Addams Family.* #2—*Hook.* #3—*Beauty and the Beast; Frankie & Johnny.* #4—*The Last Boy Scout; Black Robe.*

"THE MOST ENTERTAINING AND EXCITING AMERICAN MOVIE OF THE YEAR!"
David Denby, NEW YORK MAGAZINE

"A POWERHOUSE ENTERTAINMENT.
Directed in high style by Barry Levinson. Beatty is terrific, he tears into his role, Bening is a knockout."
Peter Travers, ROLLING STONE

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A BARRY LEVINSON FILM
BUGSY

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WARREN BEATTY ANNETTE BENING A BARRY LEVINSON FILM "BUGSY" HARVEY KEITEL BEN KINGSLEY AND JOE MANTEGNA
MUSIC BY ENNIO MORRICONE WRITTEN BY JAMES TOBACK PRODUCED BY MARK JOHNSON, BARRY LEVINSON AND WARREN BEATTY
DIRECTED BY BARRY LEVINSON
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STARTS FRIDAY, DECEMBER 20

✓LOEWS ORPHEUM VII
3RD AVENUE AT 86TH STREET
876-2400

CITY CINEMAS
✓MURRAY HILL
3RD AVE. AT 34TH STREET
689-6548

CINEPLEX ODEON
✓CHELSEA CINEMAS
23RD ST. BET. 7TH & 8TH AVE.
691-4744

✓LOEWS VILLAGE THEATRE VII
3RD AVENUE AT 11TH STREET
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For additional information call 777-FILM (A FREE SERVICE).

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Hook*. #2—*The Last Boy Scout*. #3—*The Addams Family*. #4—*Beauty and the Beast*. #5—*American Tail: Fievel Goes West; Cape Fear*.

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*My Girl*. #2—*Hook*. #3—*For the Boys*. #4—*American Tail: Fievel Goes West; Cape Fear*. #5—*Star Trek VI: The Undiscovered Country*. #6—*The Last Boy Scout*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Other People's Money*. #2—*Beauty and the Beast*.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Cape Fear*. #2—*For the Boys*. #3—Through 12/19: *Man in the Moon*. Beg. 12/20: *Father of the Bride*. #4—*The Addams Family*.

303. CORONA—PLAZA—(639-7722). #1—*The Last Boy Scout*.

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Addams Family*. #2—*Star Trek VI: The Undiscovered Country*. #3—Through 12/19: *An American Tail: Fievel Goes West*. Beg. 12/20: *Bugsy*. #4—*My Girl*. #5—*For the Boys*. #6—*Hook*. #7—*Cape Fear*.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Star Trek VI: The Undiscovered Country*. #2—*The Addams Family*. #3—*Star Trek VI: The Undiscovered Country*. #4—*The Addams Family*.

306. FLUSHING—MAIN STREET—(268-3636). #1—*29th Street*. Beg. 12/20: *Beauty and the Beast; Father of the Bride; JFK*. #2—*For the Boys*. Beg. 12/25: *The Prince of Tides*. #3—*My Girl*. #4—*Homicide*.

307. FLUSHING—UA QUARTET—(359-6777). #1—*The Last Boy Scout*. #2—*My Girl*. #3—*Hook*. #4—*An American Tail: Fievel Goes West*.

308. FLUSHING—UTOPIA—(454-2323). #1—*My Girl*. Beg. 12/20: *Father of the Bride*. #2—*For the Boys*.

309. FOREST HILLS—CINEMART—(261-2244). #1—*Beauty and the Beast; My Girl*.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*The Last Boy Scout*. #2—*The Last Boy Scout*. #3—*Cape Fear*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—Through 12/19: *For the Boys*. Beg. 12/20: *JFK*. #2—*For the Boys*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Frankie & Johnny; All I Want for Christmas*.

313. FOREST HILLS—MIDWAY—(261-8572). #1—Through 12/19: *Prospero's Books; Black Robe*. Beg. 12/20: *Bugsy*. #2—Through 12/19: *Other People's Money; American Tail: Fievel Goes West*. Beg. 12/20: *Bugsy*. #3—*Hook*. #4—*Hook*.

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*All I Want for Christmas; Black Robe*. #2—*An American Tail: Fievel Goes West*. #3—*The Last Boy Scout*. #4—*Little Man Tate*. #5—*For the Boys*.

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Cape Fear*. #2—*Star Trek VI: The Undiscovered Country*. #3—*Star Trek VI: The Undiscovered Country*. #4—*The Addams Family*. #5—*Hook*. #6—*Hook*. #7—*My Girl*.

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Hook*. #2—*Beauty and the Beast*.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Addams Family*. #2—*American Tail: Fievel Goes West; Cape Fear*. #3—*The Last Boy Scout*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Hook*. #2—Through 12/19: *American Tail: Fievel Goes West; The People Under the Stairs*. Beg. 12/20: *JFK*. #3—*My Girl*.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*The Addams Family*. #2—*Beauty and the Beast*. #3—*Cape Fear*. #4—*For the Boys*. #5—*The Last Boy Scout*. #6—Through 12/19: *All I Want for Christmas*. Beg. 12/20: *Bugsy*. #7—*Star Trek VI: The Undiscovered Country*.

320. REGO PARK—DRAKE—(457-4002). *Curly Sue; 29th Street*.

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Black Robe*.

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Addams Family*. #2—*Cape Fear*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*An American Tail: Fievel Goes West*. #2—*29th Street; My Girl*. Beg. 12/20: *Cape Fear; Bugsy*.

401. NEW DORP—HYLAN—(351-6601). #1—*Cape Fear*. Beg. 12/20: *Father of the Bride*. #2—*Beauty and the Beast*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*My Girl*. #2—*Hook*. #3—*Hook*. #4—*The Last Boy Scout*. #5—*For the Boys*. #6—*Cape Fear; American Tail: Fievel Goes West*. #7—*The Addams Family*. #8—*Star Trek VI: The Undiscovered Country*. #9—*Beauty and the Beast*. #10—Through 12/19: *All I Want for Christmas*. Beg. 12/20: *JFK*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Hook*. #2—*For the Boys*.

501. BELLMORE—MOVIES—(783-7200). *All I Want for Christmas; The Fisher King*. Beg. 12/20: *Father of the Bride*.

502. BETHPAGE—MID-ISLAND—(796-7500). *American Tail: Fievel Goes West; Cape Fear*.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*The Last Boy Scout*. #2—*My Girl*. #3—*For the Boys*. #4—*For the Boys*. #5—*Cape Fear*. #6—Through 12/19: *Other People's Money; American Tail: Fievel Goes West*. Beg. 12/20: *JFK*.

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*An American Tail: Fievel Goes West*. #2—*Beauty and the Beast*. #3—*For the Boys*. #4—*Star Trek VI: The Undiscovered Country*.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Hook*. #2—*Hook*. #3—*The Addams Family*. #4—*American Tail: Fievel Goes West; Cape Fear*. #5—*My Girl*. #6—*Beauty and the Beast*. #7—*For the Boys*. #8—*Star Trek VI: The Undiscovered Country*.

506. GLEN COVE—GLEN COVE—(671-6668). #1—*For the Boys*. #2—*All I Want for Christmas; Other People's Money*. #3—*An American Tail: Fievel Goes West*. #4—*My Girl*. #5—*Beauty and the Beast*. #6—*Cape Fear*.

507. GREAT NECK—SQUIRE—(466-2020). #1—*The Last Boy Scout*. #2—*Hook*. #3—*Star Trek VI: The Undiscovered Country*.

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Beauty and the Beast*. #2—*The Addams Family*.

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Other People's Money*. #2—*Frankie & Johnny*. #3—*The Last Boy Scout; Star Trek VI: The Undiscovered Country*.

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Bingo*. #2—*Frankie & Johnny; Curly Sue; Billy Bathgate*.

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Hook*. #2—*Hook*. #3—*Beauty and the Beast*. #4—*All I Want for Christmas; Star Trek VI: The Undiscovered Country*. #5—*Star Trek VI: The Undiscovered Country*. #6—*The Addams Family*.

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Beauty and the Beast*. #2—*My Girl*. Beg. 12/25: *The Prince of Tides*.

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Hook*. #2—*Hook*. #3—*The Last Boy Scout*. #4—*Star Trek VI: The Undiscovered Country*. #5—*For the Boys*. #6—Through 12/19: *Star Trek VI: The Undiscovered Country*. Beg. 12/20: *Bugsy*.

515. MALVERNE—TWIN—(599-6966). #1—*All I Want for Christmas*. #2—*Curly Sue; Black Robe; Other People's Money; Frankie & Johnny*.

516. MANHASSET—MANHASSET—(627-7887). #1—Through 12/19: *Man in the Moon*. Beg. 12/20: *Bugsy*. #2—*The Addams Family*. #3—*For the Boys*.

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Hook*. #2—*The Last Boy Scout*. #3—*Star Trek VI: The Undiscovered Country*. #4—*The Addams Family*. #5—*My Girl*. #6—*Cape Fear*. #7—*For the Boys*. #8—Through 12/19: *Star Trek VI: The Undiscovered Country*. Beg. 12/20: *JFK*. #9—Through 12/19: *American Tail: Fievel Goes West*. Beg. 12/20: *JFK*.

519. MERRICK—MERRICK TWIN—(546-1270). #1—*The Addams Family*. #2—*Cape Fear*.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*My Girl*. #2—*The Last Boy Scout*.

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Curly Sue*. #2—*Other People's Money; 29th Street; All I Want for Christmas; Frankie & Johnny*.

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Beauty and the Beast*. Beg. 12/20: *JFK*. #2—*Frankie & Johnny*. #3—*Black Robe*. #4—*My Girl*. #5—*Curly Sue*. #6—*Star Trek VI: The Undiscovered Country*. #7—*American Tail: Fievel Goes West*.

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Itsb*. #2—*Hook*. #3—*Hook*. #4—*Rambling Rose*. #5—*The Fisher King*. #6—*Cape Fear*.

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Beauty and the Beast*. #2—*Beauty and the Beast*. #3—*The Addams Family*. #4—*The Addams Family*. #5—*An American Tail: Fievel Goes West*.

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Cape Fear*. #2—*My Girl*.

526. ROSLYN—ROSLYN—(621-8488). #1—*My Girl*. #2—*Beauty and the Beast*.

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*For the Boys*. #2—Through 12/19: *Cape Fear*. Beg. 12/20: *JFK*. #3—*My Girl*.

528. SYOSSET—UA CINEMA 150—(364-0700). *Hook*.

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Star Trek VI: The Undiscovered Country*. #2—*Ricochet*. #3—*Hook*. #4—*Star Trek VI: The Undiscovered Country*. #5—*Beauty and the Beast*. #6—*Cape Fear*. #7—*Strictly Business*. #8—*The Last Boy Scout*. #9—*My Girl*. #10—*The Addams Family*. #11—*The People Under the Stairs*. #12—*House Party 2*. #13—*The Last Boy Scout*.

532. WESTBURY—DRIVE-IN—(334-3400). #1—*The Last Boy Scout*. #2—*Hook*. #3—*Star Trek VI: The Undiscovered Country*.

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Curly Sue*. #2—*Billy Bathgate*. #3—*All I Want for Christmas; Homicide*. #4—*Other People's Money*. #5—*For the Boys*. #6—*Deceived*.

534. WESTBURY—WESTBURY—(333-1911). #1—*The Addams Family*. #2—*Star Trek VI: The Undiscovered Country*.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Hook*. #2—*My Girl*. #3—*For the Boys*.

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Addams Family*. #2—*An American Tail: Fievel Goes West; Cape Fear*. #3—*29th Street; Beauty and the Beast; The Last Boy Scout*. Beg. 12/20: *Father of the Bride*.

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MOVIES

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Other People's Money*. #2—*Star Trek VI: The Undiscovered Country*.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*All I Want for Christmas; Other People's Money*. #2—*Star Trek VI: The Undiscovered Country*. #3—*Star Trek VI: The Undiscovered Country*. #4—*The Last Boy Scout*. #5—*Hook*. #6—*American Tail: Fievel Goes West; The People Under the Stairs*. #7—*The Addams Family*. #8—*Cape Fear*. #9—*For the Boys*. #10—*The Last Boy Scout; The Addams Family*. #11—*My Girl*. #12—*Beauty and the Beast; Hook*.

608. COMMACK—MULTIPLEX—(462-6953). #1—*Beauty and the Beast*. #2—*The Addams Family*. #3—*My Girl*. #4—*Hook*. #5—*For the Boys*. #6—*The People Under the Stairs; Black Robe*. #7—*Star Trek VI; The Addams Family*. #8—*Hook*. #9—*Cape Fear*. #10—*Other People's Money; American Tail: Fievel Goes West*. #11—*The Last Boy Scout; Billy Bathgate*. #12—*All I Want for Christmas*.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Hook*. #2—*The Last Boy Scout*. #3—*Star Trek VI: The Undiscovered Country*. #4—Through 12/19: *Star Trek VI: The Undiscovered Country*. Beg. 12/20: *JFK*. #5—*Hook*. #6—*The Addams Family*. #7—*My Girl*. #8—*Cape Fear*. #9—Through 12/19: *American Tail: Fievel Goes West*. Beg. 12/20: *Father of the Bride*. #10—*For the Boys*.

611. CORAM—PINE—(698-6442). #1—*Hook*. Beg. 12/20: *Father of the Bride*. #2—*My Girl*. Beg. 12/20: *Bugsy*. #3—*Star Trek VI: The Undiscovered Country*. #4—*Beauty and the Beast*.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Hook*. #2—*The Addams Family*. #3—*Cape Fear*. #4—*For the Boys*. #5—Through 12/19: *Other People's Money*. Beg. 12/20: *JFK*.

613. ELWOOD—ELWOOD—(499-7800). #1—*The Fisher King*. Beg. 12/20: *Father of the Bride*. #2—*Beauty and the Beast*.

616. HUNTINGTON—SHORE—(421-5200). #1—*For the Boys*. #2—*Cape Fear*. #3—*American Tail: Fievel Goes West*. #4—*Hook*.

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Addams Family*.

618. ISLIP—ISLIP—(581-5200). #1—*The Addams Family*. #2—*Cape Fear*. #3—*An American Tail: Fievel Goes West*.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*The Last Boy Scout*. #2—*Beauty and the Beast*. #3—*For the Boys; American Tail: Fievel Goes West*. #4—*Cape Fear*.

620. LINDENHURST—LINDENHURST—(957-5400). Temporarily closed due to fire.

621. MATTITUCK—MATTITUCK—(298-4405). #1—*The Last Boy Scout*. #2—*My Girl*. #3—*Star Trek VI: The Undiscovered Country*. #4—*Hook*. #5—*Cape Fear*. #6—*For the Boys*. #7—*Little Man Tate*. #8—*American Tail: Fievel Goes West*.

623. NORTHPORT—NORTHPORT—(261-8600). Through 12/19: *The Super*. Beg. 12/20: *The Fisher King*.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Hook*. #2—*Hook*. #3—*The Last Boy Scout*. #4—*Star Trek VI: The Undiscovered Country*. #5—Through 12/19: *Star Trek VI: The Undiscovered Country*. Beg. 12/20: *Father of the Bride*. #6—*The Addams Family*. #7—*Beauty and the Beast*. #8—*Cape Fear*. #9—*My Girl*. #10—*For the Boys*. #11—Through 12/19: *Frankie & Johnny; American Tail: Fievel Goes West*. Beg. 12/20: *JFK*. #12—*The Addams Family*. #13—Through 12/19: *Curly Sue; Other People's Money*. Beg. 12/20: *JFK*.

627. PORT JEFFERSON—TWIN—(928-6555). #1—*My Own Private Idaho*. Beg. 12/20: *JFK*. #2—*Black Robe; My Girl*. Beg. 12/25: *The Prince of Tides*.

630. SAG HARBOR—SAG HARBOR—(725-0010). *1000 Pieces of Gold*. Beg. 12/20: *Prospero's Books*. Beg. 12/27: *Black Robe*.

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Hook*. #2—*My Girl*. #3—*Star Trek VI; An American Tail: Fievel Goes West*. Beg. 12/25: *Prince of Tides*.

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 12/19: *The Super*. Beg. 12/20: *The Fisher King*.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*The Last Boy Scout*. #2—*Star Trek VI: The Undiscovered Country*. #3—*My Girl*. #4—Through 12/19: *Black Robe*. Beg. 12/20: *Father of the Bride*. #5—

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635. STONY BROOK—LOEWS—(751-2300). #1—*Hook*. #2—*The Addams Family*. #3—*All I Want for Christmas; Prospero's Books*.

636. WEST ISLIP—TWIN—(669-2626). #1—*Beauty and the Beast*. #2—*The Fisher King; All I Want for Christmas*. Beg. 12/20: *Father of the Bride*.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Addams Family*. #2—*Beauty and the Beast*.

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 12/19: *Man in the Moon*. Beg. 12/20: *Bugsy*.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Black Robe*. #2—*All I Want for Christmas; For the Boys*. Beg. 12/20: *Father of the Bride; JFK*.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*My Girl*. #2—Through 12/19: *American Tail: Fievel Goes West; Other People's Money*. Beg. 12/20: *JFK*. #3—Through 12/19: *All I Want for Christmas; Frankie & Johnny*. Beg. 12/20: *Bugsy*.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*My Girl*. #2—*Little Man Tate*. Beg. 12/25: *Prince of Tides*. Beg. 12/20: *Father of the Bride*.

704. HARRISON—CINEMA—(835-9800). *The Addams Family*.

705. HARTSDALE—CINEMA—(428-2200). #1—*An American Tail: Fievel Goes West*. #2—*Hook*. #3—*Cape Fear*. #4—*The Addams Family*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Addams Family*. #2—*Beauty and the Beast*. #3—*Hook*. #4—*Star Trek VI: The Undiscovered Country*. #5—*For the Boys*. #6—*The Last Boy Scout*. #7—*The Last Boy Scout; American Tail: Fievel Goes West*. #8—*My Girl*. #9—*Hook*. #10—*Cape Fear*.

707. LARCHMONT—PLAYHOUSE—(834-3001). Through 12/19: *Frankie & Johnny*. Beg. 12/20: *JFK*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Hook*. #2—*My Girl*. #3—*Hook*. #4—*For the Boys*.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*An American Tail: Fievel Goes West*. #2—*Hook*. #3—*My Girl*. Beg. 12/20: *For the Boys*. Beg. 12/25: *The Prince of Tides*. #4—*Beauty and the Beast*. #5—*Cape Fear; The Addams Family*.

714. PEEKSKILL—BEACH—(737-6262). #1—*The Last Boy Scout*. #2—*Hook*. Beg. 12/20: *JFK*. #3—*Little Man Tate*. Beg. 12/20: *Father of the Bride*. #4—*My Girl*.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Beauty and the Beast*. #2—*Star Trek VI: The Undiscovered Country*. #3—*The Addams Family*. #4—*For the Boys*.

716. PELHAM—PICTURE HOUSE—(738-3160). *Cape Fear*.

718. RYE—RYE RIDGE—(939-8177). #1—*Cape Fear*. Beg. 12/25: *American Tail: Fievel Goes West*. #2—*Beauty and the Beast*.

719. SCARSDALE—FINE ARTS—(723-6699). *Black Robe*. Beg. 12/20: *High Heels*.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Beauty and the Beast*. #2—*For the Boys*. #3—*Star Trek VI: The Undiscovered Country*. #4—*Star Trek VI: The Undiscovered Country*.

723. YONKERS—MOVIELAND—(793-0002). #1—*Hook*. #2—*Hook*. #3—*The Last Boy Scout*. #4—*Cape Fear*. #5—*The Addams Family*. #6—*The Addams Family*.

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*The Last Boy Scout*. #2—Through 12/19: *The Last Boy Scout*. Beg. 12/20: *JFK*. #3—*American Tail: Fievel Goes West*. #4—Through 12/19: *American Tail: Fievel Goes West; Man in the Moon*. Beg. 12/20: *Bugsy*. #5—*My Girl*. #6—*Hook*. #7—*Hook*.

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Beauty and the Beast*. #2—*The Last Boy Scout*. #3—*The Last Boy Scout*. #4—*Other People's Money*. #5—*Cape Fear*.

755. NEW CITY—CINEMA 6—(634-5100). #1—*Hook*. Beg. 12/20: *Father of Bride*. #2—*My Girl*. Beg. 12/25: *The Prince of Tides*. #3—*The Addams Family*. #4—*Beauty and the Beast*. #5—*American Tail: Fievel Goes West*. #6—*Cape Fear*.

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*For the Boys*. #2—Through 12/19: *Black Robe*. Beg. 12/20: *JFK*.

757. NYACK—CINEMA EAST—(358-6631). *My Girl*.

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Beauty and the Beast*. #2—*Hook*.

760. PEARL RIVER—PEARL RIVER—(735-6500). *For the Boys*.

762. SPRING VALLEY—PIX—(425-1132). #1—*All I Want for Christmas; Billy Bathgate*. #2—*Little Man Tate*.

764. LAFAYETTE—(357-6030). Beg. 12/20: *JFK*.

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Cape Fear*. #2—*Hook*.

801. DANBURY—CROWN CINE—(743-2200). #1—*My Girl*. #2—*Beauty and the Beast*. #3—*For the Boys*.

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Man in the Moon*. #2—*All I Want for Christmas; The Addams Family*. Beg. 12/20: *Bugsy*.

803. DANBURY—CROWN PALACE—(748-7496). #1—*An American Tail: Fievel Goes West*. #2—*Star Trek VI; The Fisher King*. #3—*The Last Boy Scout*. Beg. 12/20: *JFK*.

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*All I Want for Christmas; Frankie & Johnny*. #2—*An American Tail: Fievel Goes West*.

807. GREENWICH—CINEMA—(869-6030). #1—*Cape Fear*. #2—*An American Tail: Fievel Goes West*.

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*For the Boys*. #2—*Man in the Moon*. Beg. 12/20: *JFK*. #3—*All I Want for Christmas; Black Robe*. Beg. 12/25: *The Prince of Tides*.

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Hook*. #2—*My Girl*.

810. NORWALK—CINEMA—(838-4504). #1—*Star Trek VI: The Undiscovered Country*. #2—*The Last Boy Scout*.

813. SOUTH NORWALK—SONO—(866-9202). 12/17–21: *La Belle Noiseuse* (1991). 12/20–23: *Dial M for Murder* (1954). 12/25–30: *Black Robe* (1991).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Star Trek VI: The Undiscovered Country*. #2—*The Last Boy Scout*.

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*The Addams Family*. #2—*Other People's Money*. Beg. 12/25: *Grand Canyon*. #3—*My Girl*.

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Hook*. #2—*Beauty and the Beast*.

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Hook*. #2—*The Last Boy Scout*. #3—*Star Trek VI: The Undiscovered Country*. #4—*Beauty and the Beast*. #5—Through 12/19: *American Tail: Fievel Goes West*. Beg. 12/20: *Bugsy*. #6—*My Girl*.

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*The Addams Family*. #2—*The Last Boy Scout*. #3—*American Tail: Fievel Goes West; Cape Fear*. Beg. 12/20: *JFK*.

820. WESTPORT—FINE ARTS—(227-3324). #1—*Cape Fear*. #2—*My Girl*. #3—*The Addams Family*. #4—*For the Boys*.

821. WESTPORT—POST—(227-0500). *Hook*.

822. WILTON—CINEMA—(762-5678). *Beauty and the Beast*.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Hook*. #2—*The Addams Family*. #3—*My Girl*. #4—*Star Trek VI; American Tail: Fievel Goes West*. #5—*The Last Boy Scout; Cape Fear*.

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*The Last Boy Scout*. #2—*Hook*. #3—*The Addams Family*. #4—*Beauty and the Beast*.

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*My Girl*. #2—*Star Trek VI*. #3—*For the Boys*. #4—*American Tail: Fievel Goes West*. #5—*The Addams Family*. #6—*Hook*. #7—*Cape Fear*. #8—*Beauty and the Beast*. #9—*The Last Boy Scout*.

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*My Girl*. #2—*All I Want For Christmas; The People Under the Stairs*. #3—*For the Boys*. #4—*Strictly Business*. #5—*Star Trek VI*. #6—*Beauty and the Beast*. #7—*Star Trek VI: The Undiscovered Country*. #8—*Frankie & Johnny; An American Tail: Fievel Goes West*.

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Cape Fear*. #2—*The Last Boy Scout*. #3—*The Addams Family*. #4—*The Last Boy Scout*. #5—*Hook*. #6—*Hook*.

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*The Fisher King*. #2—*Other People's Money*. #3—*Curly Sue; Billy Bathgate*.

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Billy Bathgate; All I Want for Christmas*. #2—*Curly Sue; Whore; The People Under the Stairs*.

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *My Girl*.

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Last Boy Scout*. #2—*Hook*.

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*The Addams Family*. #2—*Star Trek VI*. #3—*For the Boys*. #4—*My Girl*. #5—*Beauty and the Beast*.

916. MILLBURN—MILLBURN—(376-0800). #1—*Cape Fear*. #2—*For the Boys*.

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Cape Fear*. #2—*Frankie & Johnny*. Beg. 12/20: *Father of the Bride*. #3—*American Tail: Fievel Goes West; The Fisher King*. Beg. 12/20: *Bugsy*.

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Star Trek VI: The Undiscovered Country*. Beg. 12/20: *Beauty and the Beast*. #2—*The Addams Family*.

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Beauty and the Beast*. #2—*My Girl*. #3—*The Addams Family*. #4—*American Tail: Fievel Goes West; Ricochet*. #5—*The Last Boy Scout*. #6—*Cape Fear*. #7—*Hook*. #8—*Strictly Business*. #9—*Hook*. #10—*Star Trek VI: The Undiscovered Country*. #11—*The Last Boy Scout*. #12—*The People Under the Stairs*.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—Through 12/19: *Black Robe*. Beg. 12/20: *JFK*. #2—*Hook*. #3—*Hook*.

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Beauty and the Beast*. #2—*For the Boys*. #3—*Hook*.

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Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Beauty and the Beast.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Cape Fear.* #2—*An American Tail: Fievel Goes West.*

932. ELIZABETH—ELMORA—(352-3483). *Star Trek VI.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Cape Fear.* #2—*My Girl.* #3—*Hook.* #4—*The Last Boy Scout.* Beg. 12/20: *Father of the Bride.* #5—*All I Want for Christmas; American Tail: Fievel Goes West.* Beg. 12/25: *The Prince of Tides.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*The Addams Family.* #2—*Star Trek VI.* #3—*Beauty and the Beast.* #4—*The Last Boy Scout.* #5—*Hook.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Black Robe.*

936. UNION—UNION—(686-4373). #1—*The Addams Family.* #2—*My Girl.*

937. WESTFIELD—RIALTO—(232-1288). #1—*My Girl.* #2—*Hook.* #3—*Hook.*

938. WESTFIELD—TWIN—(654-4720). #1—*Beauty and the Beast.* #2—*Homicide.* Beg. 12/20: *Father of the Bride.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Hook.* #2—*Cape Fear.* #3—*The Addams Family.* #4—*American Tail: Fievel Goes West.* #5—Beg. 12/20: *Father of the Bride.*

951. CLOSTER—CLOSTER—(768-8800). *Star Trek VI.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*An American Tail: Fievel Goes West.* #2—*The Addams Family.* #3—*Cape Fear.* #4—*The Last Boy Scout.*

953. EMERSON—QUAD—(261-1000). #1—*Star Trek VI.* Beg. 12/20: *Cape Fear.* #2—*The Addams Family.* #3—*My Girl.* #4—*All I Want for Christmas.*

956. FORT LEE—LINWOOD—(944-6900). #1—Through 12/19: *Black Robe.* Beg. 12/20: *JFK.* #2—*For the Boys.*

960. PARAMUS—BERGEN MALL—(845-4449). *All I Want for Christmas; Black Robe.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Hook.* #2—*My Girl.* #3—*For the Boys.* #4—*The Addams Family.* #5—*Cape Fear.* #6—*The Addams Family.* #7—*Beauty and the Beast.* #8—*Star Trek VI.* #9—*Star Trek VI; Hook.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*American Tail: Fievel Goes West.* #2—*Man in the Moon.* #3—*The Last Boy Scout.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*An American Tail: Fievel Goes West.* #2—*Cape Fear.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Hook.* #2—*American Tail: Fievel Goes West; Cape Fear.* #3—*My Girl.* #4—*Beauty and the Beast.* #5—*Star Trek VI.* #6—*The Addams Family.* #7—*For the Boys.* #8—*The Last Boy Scout.* #9—*Star Trek VI; All I Want for Christmas.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Other People's Money; Billy Bathgate.*

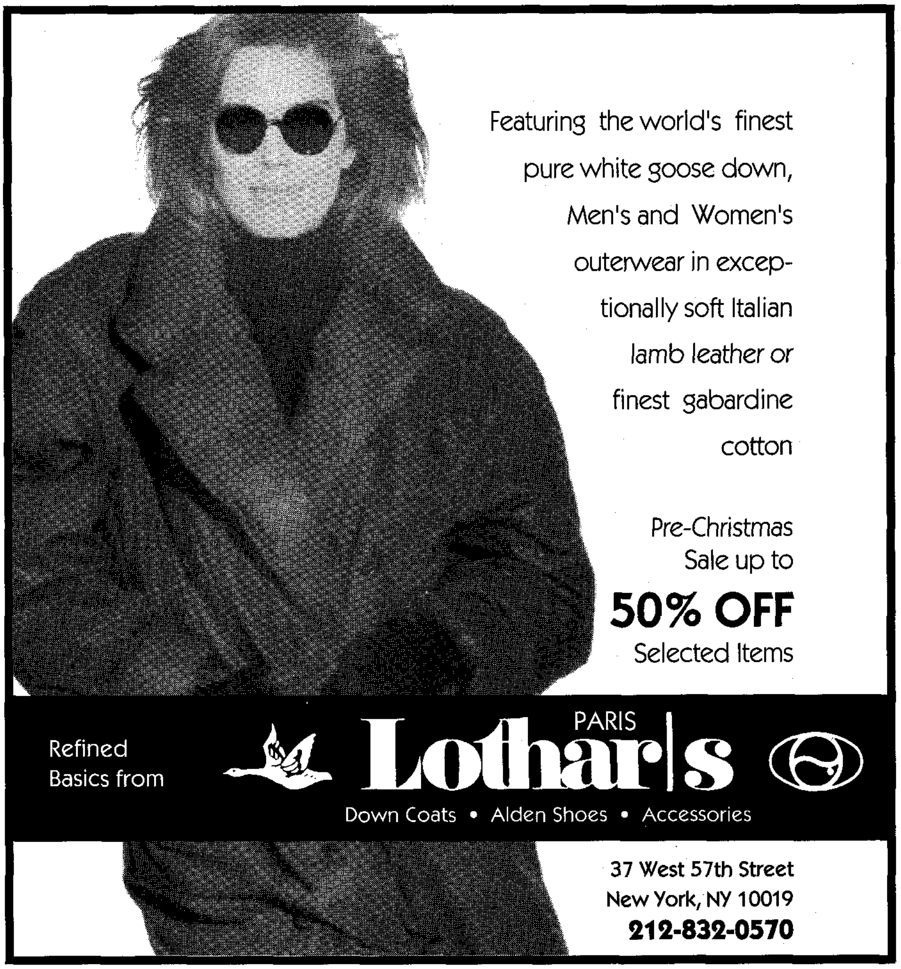
967. RIDGEWOOD—WARNER—(444-1234). #1—*The Addams Family.* #2—*Star Trek VI.* #3—*For the Boys.* #4—*My Girl.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Other People's Money; Little Man Tate.* #2—*29th Street; The Fisher King.* Beg. 12/20: *Father of the Bride.* #3—*The Last Boy Scout.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Beauty and the Beast.* #2—*For the Boys.* #3—*My Girl.* #4—*Black Robe.* Beg. 12/20: *JFK.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Black Robe; Beauty and the Beast.* Beg. 12/20: *Bugsy.* #2—*Cape Fear; American Tail: Fievel Goes West.* Beg. 12/20: *Father of the Bride.*

972. WESTWOOD—PASCACK—(664-3200). #1—*For the Boys.* #2—Through 12/19: *Other People's Money.* Beg. 12/20: *JFK.* #3—*Hook.* #4—Beg. 12/20: *JFK.*



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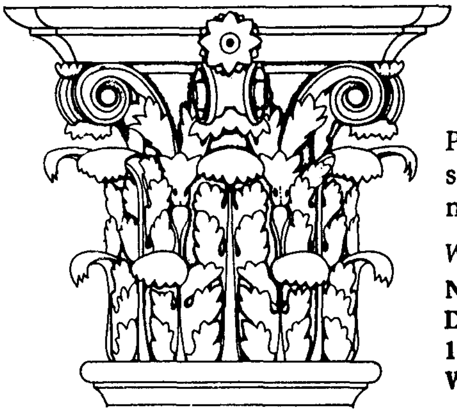

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

★ **THE ADDAMS FAMILY**—(1 hr. 42 min.; 1991) A gourmet meal made up entirely of exquisite hors d'oeuvre. The plot is ramshackle at best—Uncle Fester comes back, but is it really Uncle Fester?—yet this gentle graveyard comedy, directed by cinematographer Barry Sonnenfeld, moves confidently from one silky joke to the next. Sonnenfeld and writers Caroline Thompson and Larry Wilson have captured the deadpan ghoulish chic of Charles Addams's great cartoon creation (the movie should, by the way, efface the memory of the sixties TV show, which starred John Astin and Carolyn Jones). As Gomez Addams, Raul Julia does his south-of-the-border bravura charm to rotting perfection, and as Morticia, Anjelica Huston, all sharp angles and drooping erotic languor, gives perhaps the most consistently ironic performance since Marlene Dietrich took off her furs. Whispering masochistic nothings into each other's ears, they are preposterously romantic—the last truly happy married couple in America. (12/2/91) PG-13. **5, 18, 18, 24, 32, 62, 67, 67, 85, 152, 157, 158, 160, 160, 203, 210, 210, 215, 216, 219, 220, 222, 302, 304, 305, 305, 315, 317, 319, 322, 406, 505, 509, 512, 516, 517, 519, 524, 524, 530, 534, 601, 606, 606, 608, 608, 610, 612, 617, 618, 625, 625, 635, 638, 704, 705, 706, 709, 715, 723, 723, 755, 802, 816, 819, 820, 900, 901, 902, 905, 912, 918, 919, 934, 936, 950, 952, 953, 961, 961, 965, 967**

ALL I WANT FOR CHRISTMAS—(1 hr. 32 min.; 1991) All Ethan and Hallie O'Fallon want for Christmas is to spend time with their divorced parents and grandmother (Lauren Bacall). But in this comedy directed by Robert Lieberman, the pair of New York City kids have a number of obstacles to navigate. With Leslie Nielsen. G. **9, 20, 160, 200, 219, 312, 314, 319, 406, 501, 506, 512, 515, 521, 533, 606, 608, 635, 636, 700, 702, 762, 802, 805, 808, 904, 908, 933, 953, 960, 965**

AN AMERICAN TAIL: FIEVEL GOES WEST—(1 hr. 36 min.; 1991) Go West, young mouse. Fievel Mousekewitz puts on his spurs to tame the wild, wild West. An animated film with the voices of Jimmy Stewart, Dom DeLuise, John Cleese, and Amy Irving. G. **20, 31, 38, 59, 68, 87, 150, 152, 158, 160, 200, 206, 211, 214, 218, 219, 222, 300, 304, 307, 313, 314, 317, 318, 400, 406, 502, 503, 504, 505, 506, 517, 522, 524, 601, 606, 608, 610, 616, 618, 619, 621, 625, 632, 634, 702, 705, 706, 709, 724, 724, 755, 803, 805, 807, 818, 819, 900, 902, 904, 917, 919, 931, 933, 950, 952, 962, 964, 965, 971**

ANTONIA & JANE—(1 hr. 17 min.; 1991) The third feature made by the young English director Beeban Kidron is no more than moderately entertaining, but the 30-year old Kidron, whose work bears a strong resemblance to Woody Allen's, has some talent, and she may find her style later on. The film is a comedy about a friendship between two unhappy Londoners, Jane (Imelda Staunton), a neurotic bookshop clerk, and her much-envied buddy Antonia (Saskia Reeves), a beauty with seemingly everything going for her. The two women meet only once a year—for lunch—yet each is supposed to be obsessed with the other, and their lives are seen in parallel as a series of endless mishaps. The movie is open-ended and playful, but some of Kidron's vignettes are rather limp and underdone. (10/28/91) NR. **10**

AT PLAY IN THE FIELDS OF THE LORD—(3 hrs. 5 min.; 1991) Hector Babenco has preserved the moral intelligence of Peter Matthiessen's 1965 novel but lost much of its adventure-story kick. Aidan Quinn is Martin Quarrier, a nerdy evangelist sent to convert an Amazonian tribe, the Niaruna; yet the Niaruna are also being invaded by another sort of savior: Lewis Moon (Tom Berenger), a half-Cheyenne mercenary pilot who joins the tribe in hopes of protecting it from land-grabbing whites. As missionaries woo Indians and battle one another—John Lithgow has an amusingly creepy turn as a righteous evangelist—Babenco undercuts our routine distinctions between white and Indian, Christian and heathen, Protestant and Catholic, civilized and savage. He also undercuts some of the actors, though he wins Daryl Hannah's best work in years as Leslie's open-minded and emotionally-hungry missionary wife. Perhaps the most passionate actor of his generation, Quinn gives an engrossing, superbly tormented performance—his choked line readings recall the best of Montgomery Clift—and we're ready to follow him as he works through Martin's wrenching spiritual transformation. In the end, he's just another figure caught in a cruelly ironic pattern; whatever their intentions, all the characters wind up destroying what they care about most. Though Babenco sometimes grows ploddingly romantic about the sphinxlike Indians, his movie has emotional force; it shows the tragedy lurking in modernity's fascination with "primitive" cultures we need only touch to destroy. (Powers, 12/9/91) R. **19, 61**

★ **BARTON FINK**—(1 hr. 57 min.; 1991) The latest film by Joel and Ethan Coen is a failure, but an astonishing ride nonetheless—a richly textured, beautifully acted, emotionally committed work, utterly unlike anything else around. John Turturro brings intense dedication—perhaps misplaced dedication—to the role of a grievously self-conscious young prig. As the movie opens, somewhere around 1940, Barton Fink has just written a Broadway hit celebrating the dignity of "the common man." Nevertheless, this prim, high-minded, and self-absorbed man heads for Hollywood and "Capitol Pictures" (i.e., MGM), where he is given the job of writing a B movie—a wrestling picture—for Wallace Beery. He moves into a ghastly cheap, cavernous yet empty room, which becomes his hell, and finds himself unable to write a word. Next door to him lives the jolly Charlie Meadows (John Goodman), a traveling salesman—or so he says—and a fellow who is just the "common man" that Bart is always ranting about. Fat, vulgar, demonstrative Charlie is Bart's muse, but Bart, who condescends to him, brushing him off and refusing to listen to his stories, is too stupid to know it. You can feel the Coens straining for a big climax late in the game, and the movie turns lurid, self-important, and baffling. Still, there are first-rate scenes throughout. (8/26/91) R. **43**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale—perhaps the most moving and morally beautiful of the love fables for children. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. The Beast, for instance, lacks fantasy—he's just a big guy, moderately ugly, with a couple of long incisors—and the songs by Alan Menken (music) and the late Howard Ashman (lyrics) have the familiar, soothing sound of fifties Broadway. Within its utilitarian limits, the movie is lively and well told, though the cynical will note that the heroine, Belle, has been made politically correct. As in *The Little Mermaid*, the subsidiary characters—the nattering candles and clocks and pieces of crockery—are a lot more fun than the hero and heroine. (11/25/91) G. **10, 19, 19, 26, 40, 55, 55, 66, 80, 152, 157, 158, 160, 204, 206, 214, 216, 218, 220, 222, 301, 309, 316, 319, 401, 406, 504, 505, 506, 509, 512, 513, 522, 524, 524, 526, 530, 601, 606, 608, 611, 613, 619, 625, 634, 636, 638, 706, 709, 715, 718, 722, 753, 755, 759, 801, 817, 818, 822, 901, 902, 904, 912, 918, 919, 922, 930, 934, 938, 961, 965, 970, 971**

LA BELLE NOISEUSE—(4 hrs.; 1991) In French with English subtitles. Jacques Rivette may never come closer to a hit than with this magisterial four-hour film about a once-celebrated painter, Edouard Frenhofer (Michel Piccoli), who, after a decade of timorous inactivity, picks up his brushes and attempts to transform a beautiful young woman, Marianne (Emmanuelle Béart), into a crowning masterpiece. Filmmaking doesn't come purer or more elemental than this, which makes it a sweet irony that one key reason for its popular success isn't Rivette's avant-garde daring but our own dèrriere-garde voyeurism: The gorgeous, violin-shaped Béart is naked for nearly two hours. (Powers, 11/18/91) NR. **10**

BILLY BATHGATE—(1 hr. 48 min.; 1991) One never feels much excitement or fear at Robert Benton's handsome adaptation of E.L. Doctorow's celebrated 1988 novel. Apart from the few narrative lumps and omissions, it's a decent movie—certainly not the disaster that had been rumored. But overall, *Billy Bathgate* could only be called tepid. Billy, the Bronx Irish kid of the thirties who hangs out with a gang of killers commanded by the real-life racketeer Dutch Schultz, is played by Loren Dean, who is strapping, as large as anyone in the gang, so he hardly seems as vulnerable as the novel's fifteen-year-old hero. In the person of Dustin Hoffman, Dutch is a small, rancorous thief of uncertain judgment and violent temper. We know what Dutch wants. What does Billy want? He is not, by nature, a gangster type. But if Billy is just supposed to be a decent guy, Benton has made an error that will probably sink the picture commercially: He has failed to put Billy in any great danger. As created by production designer Patrizia Von Brandenstein, Depression-era New York is shabby gray and brown with pockets of feverish activity in the midst of much enforced idleness. The movie looks great, but it never explodes. (11/11/91) R. **26, 215, 511, 533, 608, 762, 906, 908, 966**

BLACK ROBE—(1 hr. 40 min.; 1991) In 1634, a Jesuit priest and his apprentice journeyed through the frontier of "New France" to a newly built mission, trading with American Indians in return for safe passage. Their true story in sweeping epic form. Dir. by Bruce Beresford. With Lothaire Bluteau. R. **3, 63, 87, 206, 220, 313, 314, 321, 601, 522, 608, 627, 634, 700, 719, 756, 808, 813, 920, 935, 956, 960, 970, 971**

★ **BUGSY**—(2 hrs. 18 min.; 1991) Suave, romantic, witty. After years of dodging, hedging, and dithering, Warren Beatty plays Benjamin Siegel, the Mafia murderer, dandy, and "sportsman" who founded Las Vegas—a visionary goon who worked on his diction and manners and who hated his buggy nickname—and he gives a complex and rousing performance. The filmmakers have cleaned up their hero a bit, transforming a movie-struck psychopath into a feverish near-genius: Bugsy has become another version of the Great *Gatsby* (né James Gatz), who, in his creator's immortal words, "sprang from his Platonic conception of himself." Nattily dressed, tanned, a culture lover, Ben (as he liked to be called) enters a room, races around his opponents, surrounding, one-upping, intimidating. He seems to hand his enemy an advantage—a gun or, at one astonishing moment, his member—but the offer is so strange it puts the opponent on the defensive. He is genial, a jokester, but his act is a mix of hustle and menace, and there's murder in his soul. Bugsy falls for Virginia Hill (Annette Bening), a minor starlet and a blunt, critical, and demanding woman, and together, with Mafia money, they build the first big casino in the desert town of Las Vegas. The script, by James Toback, is audacious, at times hilarious; the direction, by Barry Levinson, slightly hyper but with a tragic undertow, is often masterly. With superb performances by Ben Kingsley (as Meyer Lansky) and Harvey Keitel (as Mickey Cohen). Cinematography by Allen Daviau; music by Ennio Morricone. (12/16/91) R. **9, 19, 26, 33, 60, 67, 85, 304, 313, 313, 319, 400, 514, 516, 611, 639, 702, 724, 802, 818, 917, 971**

CAPE FEAR—(2 hrs. 17 min. 1991) Martin Scorsese's jangled new version of the classic 1962 thriller is too jumpy to be much fun. Nick Nolte takes the old Gregory Peck role—the head of a family in a small southern town under siege from a psychotic ex-con (Robert De Niro in the Robert Mitchum role). In the original, chaos and evil were out there—something to be warded off. Now chaos is inside the family, too—in the mixed emotions of Nolte's unfulfilled wife (Jessica Lange) and unhappy daughter (Juliette Lewis). De Niro, in long, inky hair, and sporting a malicious little smile, seems to be made up of genius-homicidal maniacs from many old movies; he has so many attributes that he's hardly credible as a human being. He has one great scene, though—when he talks softly and feelingly to the teenager, who almost trusts him. For the rest, Scorsese has added psychological resonance to pulp material, and rather than deepening it he's just made it unpleasant. The camera runs in and out; the cutting throws us around the room; the actors look as if their heads are being squeezed in a winepress. (11/25/91) R. **12, 19, 19, 22, 31, 52, 52, 68, 83, 152, 158, 160, 200, 203, 211, 214, 218, 219, 222, 300, 302, 304, 310, 315, 317, 319, 322, 400, 401, 406, 502, 503, 505, 506, 517, 519, 523, 524, 527, 530, 601, 606, 608, 610, 612, 616, 618, 619, 621, 625, 705, 706, 709, 716, 718, 723, 753, 755, 800, 807, 819, 820, 900, 902, 905, 916, 917, 919, 931, 933, 950, 952, 953, 961, 964, 965, 971**

CITY OF HOPE—(2 hrs. 9 min.; 1991) John Sayles, the novelist who has written and directed five independently produced movies, appeared in his recent projects to be developing an alarming penchant for draining the life out of interesting subjects. But he's done the opposite this time, pumping up his characters, filling them with tempestuous emotions, while himself displaying a heavy charge of despair. *City of Hope* is about urban rot, yet for all its serious demeanor, it's a kind of slapdash, TV-movie project, a big canvas in which most of the ideas seem generalized and secondhand. We're in "Hudson City," a decrepit postindustrial metropolis that is ruled by a corrupt white mayor and filled with such types as an Italian-American building contractor in league with the Mafia, violent black teenagers, and black politicians bullied by ethnic-chauvinist opportunists. We're in hell—contemporary urban America. Virtually everyone is compromised, torn, unclean. (10/28/91) R. **14, 81**

★**THE COMMITMENTS**—(1 hr. 58 min.; 1991) A Dublin version of *Fame*, likable and bouncing, with a raspy surface authenticity and a great deal of affection for its characters and milieu but not much dramatic interest. In the Northside of Dublin, Jimmy (Robert Arkins) sets up a soul band, complete with brass section and female vocal backup, to play Otis Redding and Wilson Pickett classics. The band, which calls itself The Commitments, fumbles around, trying to sound American, and the members fight one another other incessantly. After they play a few gigs, they begin to sound good, but disillusion threatens. Parker directs in a fast-paced, upbeat style, and when he runs into the mystery of Irish defeatism, we are baffled. With Andrew Strong as the band's great but boorish lead singer, Deco. From Roddy Doyle's novel. (8/19/91) R. **21**

CONVICTS—(1 hr. 35 min.; 1991) In turn-of-the-century rural Texas, a young boy leaves home to work on a plantation rather than live with his mother and new stepfather. Directed by Horton Foote. With Robert Duvall, Lukas Haas, and James Earl Jones. NR. **3**

CURLY SUE—(1 hr. 42 min.; 1991) Little orphan Sue (Alisan Porter) and her friendly guardian (James Belushi) teach a rich Chicago lawyer (Kelly Lynch) that there is more to life than torts and Tiffany's. Directed by John Hughes. PG. **320, 511, 601, 521, 522, 533, 625, 906, 908**

★**THE DOUBLE LIFE OF VÉRONIQUE**—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski; it's so cryptic that even admirers leave the theater shaking their heads, not unhappy but slightly baffled. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. But Kieslowski's real concerns are more psycho-mystical than social. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel, or we sense another self, a watcher, who's somehow following our every move. Kieslowski takes these feelings very seriously, conjuring an Other World beyond ordinary human experience, and attuning himself to the inscrutable workings of human destiny. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. (Powers, 11/18/91) R. **81**

★**EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. A French-German co-production. (7/15/91) R. **14, 81**

EXPOSURE—(1 hr. 40 min.; 1991) Peter Coyote plays an American photographer in Brazil, accompanied by his beautiful archaeologist girlfriend (Amanda Pays), sinking into an underworld he never knew existed. The first feature from Walter Salles, the Brazilian documentary filmmaker. R. **14**

FATHER OF THE BRIDE—(1 hr. 41 min.; 1991) In this remake of the 1950 MGM classic, Steve Martin plays the title role, losing a daughter and gaining a pushy wedding coordinator—not to mention the national debt. Directed by Charles Shyer. With Diane Keaton and Martin Short. PG. **10, 21, 34, 44, 66, 206, 302, 308, 401, 501, 601, 610, 611, 613, 625, 634, 636, 700, 703, 714, 755, 917, 933, 938, 950, 969, 971**

THE FISHER KING—(2 hrs. 17 min.; 1991) A great big megalomaniacal mess from Terry Gilliam, who specializes in messes. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses, and three years later, a boozy, self-pitying wreck, he's living with a tigerish, loving video-store owner (Mercedes Ruehl). Drunk one night, Jack is saved from destruction by a weird bum, Parry (Robin Williams), who talks in "medieval" gibberish. Parry's wife, it seems, was blown away in the restaurant, and he has lost his mind. Jack seeks salvation by helping Parry. When Gilliam lets the realistic side of the movie play, Richard LaGravenese's script provides some lovely moments, and the movie is a bumpy but emotionally satisfying ride. But Gilliam loads on the clanking fantasy sequences, and much else that is foolish and tedious. (9/30/91) R. **9, 26, 38, 42, 89, 501, 523, 613, 623, 633, 636, 803, 906, 917, 959, 969**

★**FOR THE BOYS**—(2 hrs. 28 min.; 1991) Obvious in some ways and, we suppose, ripely sentimental, but it's also remarkably powerful, effective, and funny. Bette Midler and James Caan play a pair of legendary entertainers who dislike each other but who perform for the troops, cracking jokes through many wars, many decades, singing and dancing through innocent times, periods of anti-Communist righteousness, the nihilism of Vietnam, the slick patriotism of the present. The changing American moods are filtered through the conventions of patriotic entertainment, and, amazingly, this device never seems shallow—perhaps because all the observations are grounded in the show-biz life, the cynical yet hopeful bantering of people who must always face an audience. The flashback structure is corny, but within the conventional framework, the movie, written by Marshall Brickman and the team of Neal Jimenez and Lindy Laub (Jimenez and Laub wrote the original story), is often sharp and emotionally vivid, and Mark Rydell directs with the strength that he exhibited only once before—in *The Rose*, which also starred Midler. Caan sings a little, dances a little: As a legendary entertainer, he's no more than a pleasant faker, but he gets the private hollowness of the man very touchingly. It's Midler's movie. (12/2/91). R. **12, 19, 41, 59, 59, 152, 155, 200, 206, 213, 217, 219, 300, 302, 304, 306, 308, 311, 311, 314, 319, 406, 500, 503, 503, 504, 505, 506, 514, 516, 517, 527, 533, 600, 606, 608, 610, 612, 616, 619, 621, 625, 700, 706, 708, 715, 722, 756, 760, 801, 808, 820, 902, 904, 912, 916, 922, 956, 961, 965, 967, 970, 972**

★**FRANKIE & JOHNNY**—(1 hr. 57 min.; 1991) Johnny (Al Pacino) is a sentimental, overaggressive romantic who talks like a con man but who is nevertheless entirely sincere. Just out of the slammer, Johnny takes a job as a cook at a Greek coffee shop on Ninth Avenue, and falls in love with a waitress, Frankie (Michelle Pfeiffer), a cranky, rather literal-minded person who guards her space like a street gang holding a block. *Frankie & Johnny* is little more than a valentine to a man who's desperate for love and a woman who's afraid of it, but it's been made with so much sympathy, delicacy, and true intelligence that it's a triumph of sorts. *Frankie & Johnny* persuasively argues in favor of the obvious as the solution to despair. The chief transformer of the banal here is Terrence McNally, who adapted his much-performed 1987 play *Frankie and Johnny in the Clair de Lune*. Garry Marshall directs with great, almost over-insistent warmth, but the material has what's been missing from Hollywood for years—heart. With Nathan Lane, Kate Nelligan, Jane Morris, all marvelous. (10/14/91) R. **9, 38, 44, 66, 220, 312, 510, 511, 601, 521, 522, 625, 634, 702, 707, 805, 904, 917**

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Directed by Jon Avnet. PG-13. **53**

GOLDEN BRAID—(1 hr. 31 min.; 1991) An Australian film about the erotic obsession that a quiet watchmaker develops when he discovers a lock of golden hair in an antique cabinet. Based on the de Maupassant story "Le Chevelure." Directed by Paul Cox. NR. **13**

GRAND CANYON—(2 hrs. 20 min.; 1991) In another L.A. story, two families from opposite sides of the tracks help each other cope with the confusion of contemporary urban life. Directed by Lawrence Kasdan. With Danny Glover, Kevin Kline, Steve Martin, Mary-Louise Parker, and Alfre Woodard. R. **48**

★**HIGH HEELS**—(1 hr. 55 min.; 1991) Madrid bad boy Pedro Almodóvar, spanking his favorite ideas until they turn red with pleasure, is back in form, playing deliriously dirty, funny, and perverse games in this mother-daughter soap opera done in mock-bathetic style. Emotion as performance, impersonation as possession, the theatricality of the real and the authenticity of the theatrical—all of Almódovar's themes are there, in bright designer colors, arrayed for our enjoyment. An immense friendliness and sympathy pours out of Almodóvar's work. Crazy as he is, he wants to make contact with everyone. With Marisa Paredes as a great singer-actress who returns to Madrid and the daughter she abandoned years earlier, and Victoria Abril as the daughter, a creepily competitive yet haplessly loving rival. High and low camp mixed together. (12/16/91) R. **9, 81, 719**

MOVIES

HOMICIDE—(1 hr. 42 min.; 1991) David Mamet's taut but exasperating new thriller centers on a big-city policeman—slick talker Bobby Gold (Joe Mantegna), a Jewish detective dubbed "the Orator" for his silver-tongued way with suspects and witnesses. Like most Mamet heroes, he uses daily routine to ward off the demons of self-knowledge. They come out roaring when he's assigned to investigate the murder of an old Jewish woman. Mamet deftly interweaves the Klein murder case with his detective's personal quest for his roots. But after setting up a sharply observed and juicy story about racial identity, the movie goes off the deep end, becoming a political potboiler about neo-Nazis and paramilitary Zionists. *Homicide* is choking with earnestly mannered dialogue. Mamet gets away with it, though, whenever Bobby's doing the talking—Mantegna slips into Mamet's lines like a surgeon into his gloves. With elegant photography—all brooding blues and whispering shadows—by Roger Deakins. (Powers, 10/21/91) R. **10, 43, 44, 306, 533, 938**

HOOK—(2 hrs. 13 min.; 1991) The boy who would never grow up finally does and returns to Never-Never Land to confront the nefarious Captain Hook. With a star-studded cast, including Dustin Hoffman, Robin Williams, Julia Roberts, and Bob Hoskins. PG. **7, 18, 33, 53, 67, 85, 150, 152, 155, 158, 160, 200, 204, 213, 217, 218, 219, 220, 222, 300, 304, 307, 313, 315, 316, 318, 406, 500, 505, 507, 512, 514, 517, 523, 528, 530, 532, 600, 606, 608, 610, 611, 612, 616, 621, 625, 632, 635, 705, 706, 708, 709, 714, 723, 724, 755, 759, 800, 809, 817, 818, 821, 900, 901, 902, 905, 911, 919, 920, 922, 933, 934, 937, 950, 961, 965, 972**

THE INNER CIRCLE—(2 hrs. 17 min.; 1991) One summer night in 1939, a humble projectionist is summoned from his wedding bed by the KGB and driven to the Kremlin to show films to a very special audience of one—Stalin. An inside look at the era through the eyes of Stalin's personal movie projectionist from 1935 to 1953. PG-13. **50**

JFK—(3 hrs. 8 min.; 1991) Director Oliver Stone gives his take on the assassination of President John F. Kennedy, focusing on the district attorney of New Orleans, Jim Garrison, and his investigation and prosecution of Clay Shaw for conspiracy in the murder. With Kevin Costner, Joe Pesci, Tommy Lee Jones, and Sissy Spacek. Not rated yet. **206, 219, 311, 318, 406, 503, 517, 517, 522, 527, 610, 612, 625, 625, 627, 700, 702, 707, 714, 724, 756, 764, 803, 808, 819, 920, 956, 970, 972, 972**

THE LAST BOY SCOUT—(1 hr. 47 min.; 1991) Bruce Willis and Damon Wayans play an ex–CIA agent and a former football player who join forces to save the girl in a murder-mystery directed by Joel Silver. R. **7, 18, 24, 33, 33, 60, 67, 67, 85, 91, 150, 155, 157, 158, 158, 160, 160, 208, 210, 211, 213, 217, 218, 219, 220, 222, 300, 303, 307, 310, 310, 314, 317, 319, 406, 503, 507, 510, 514, 517, 520, 530, 530, 532, 601, 606, 606, 608, 610, 619, 621, 625, 634, 706, 706, 714, 723, 724, 724, 753, 753, 803, 810, 815, 818, 819, 900, 901, 902, 905, 905, 911, 919, 919, 933, 934, 952, 962, 965, 969**

LET HIM HAVE IT—(1 hr. 54 min.; 1991) In post–World War II London, Derek Bentley and Chris Craig were convicted of murdering a police officer, though only one pulled the trigger. Peter Medak directs a film based on the true story of the infamous 1952 trial and the media circus that surrounded it. With Chris Eccleston and Paul Reynolds. R. **49**

LIFE IS SWEET—(1 hr. 42 min.; 1991) A devoted mother, her twin daughters, and two very different chefs try to stomach an English subsidy. A family's gastronomic history. Directed by Mike Leigh. With Alison Steadman, Jim Broadbent, and Timothy Spall. NR. **3**

LITTLE MAN TATE—(1 hr. 39 min.; 1991) Jodie Foster has played it safe in her directorial debut—a sweet little movie about a seven-year-old prodigy torn between his mother, a warmhearted waitress played by Foster, and a brainy child psychologist (Dianne Wiest) who nourishes his genius but has all the emotional warmth of a slot machine. Though there is a sensitive performance from young Adam Hann-Byrd, Foster's real subject is women. Even as she offers a quietly radical vision of family life, in which a child is raised by two women with no discernible interest in men, she falls into retro cliché, suggesting that the career woman is hopelessly inadequate because she hasn't given birth and doesn't know how to cook meat loaf. (Powers, 10/21/91) PG. **10, 46, 62, 314, 621, 703, 714, 762, 969**

MADAME BOVARY—(2 hrs. 10 min.; 1991) Claude Chabrol's close adaptation of Flaubert's classic novel about a bored housewife and her ill-fated attempts to escape her bourgeois life. With Isabelle Huppert as Emma. PG. **3, 43**

THE MAN IN THE MOON—(1 hr. 39 min.; 1991) A coming-of-age movie, set in fifties rural Louisiana, about two teenage sisters—one fourteen, the other seventeen—who fall for the same guy. Directed by Robert Mulligan. With Sam Waterston, Tess Harper, Gail Strickland, Reese Witherspoon, and Jason London. PG-13. **10, 26, 45, 302, 516, 639, 724, 802, 808, 962**

MEETING VENUS—(2 hrs.; 1991) A sophisticated comedy with Glenn Close (with vocals by Dame Kiri Te Kanawa) as the diva of an international opera company staging Wagner's *Tannhäuser* in Paris. Directed by Istvan Szabo. With Niels Arestrup. PG-13. **9, 50**

MY FATHER IS COMING—(1 hr. 22 min.; 1991) Monika Treut writes and directs the story of Vicky, a young girl whose attempts to escape her German roots and find fame in Manhattan are stymied by a visit from her conservative Bavarian father. NR. **3**

MY GIRL—(1 hr. 32 min.; 1991) Anna Chlumsky (Vada Sultenfuss) plays a saucy, confused eleven-year-old girl who lives with her mortician father Harry (Dan Aykroyd). Unnerved by the cadavers brought into their home and forever blaming herself for her mother's death, she feels comfortable only with her shy pal Thomas J. (*Home Alone*'s Macaulay Culkin), with whom she shares her first kiss. Zieff finds the sweetness in Culkin and the chipmunk-cheeked Chlumsky, which only makes it all the more shocking when, in the movie's most talked-about twist, Thomas J. is stung to death by bees. Kids will certainly survive this death, but many parents will be driven crazy by the last half-hour's bald attempts to get the audience sobbing. (Bring back the bees.) The movie celebrates life's healing power, and while Vada confronts death, her father is reborn, falling in love with a cheery makeup artist (Jamie Lee Curtis). Both Aykroyd and Curtis turn in warmhearted performances. He, in particular, is finally becoming a convincing screen actor; watching him here, you think only occasionally of Tom Snyder or Richard Nixon. (Powers, 12/9/91) PG. **5, 18, 34, 36, 59, 59, 67, 85, 152, 155, 158, 160, 200, 204, 206, 214, 217, 219, 300, 304, 306, 307, 308, 309, 315, 318, 400, 406, 503, 505, 506, 513, 517, 520, 522, 524, 526, 527, 530, 600, 606, 608, 610, 611, 621, 625, 627, 632, 634, 702, 703, 706, 708, 709, 714, 724, 755, 757, 801, 809, 816, 818, 820, 900, 902, 904, 910, 912, 919, 933, 936, 937, 953, 961, 965, 967, 970**

★**MY OWN PRIVATE IDAHO**—(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. Mike's narcolepsy is connected to his longing for his mother, who has long disappeared. River Phoenix makes him a dreamy piece of sculpture. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. This rich boy is hiding out on the streets because it amuses him, and perhaps because it outrages his powerful father, a stiff, dried-up man confined to a wheelchair. Hair parted in the middle, the sloe-eyed Keanu Reeves is a graceful and wily actor with a trace of vagrant hauteur about him—he's singularly self-possessed. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. I*, but those who enjoy the rest of the movie will overlook them. (10/7/91) R. **3, 19, 51, 627**

NAKED LUNCH—(1 hr. 55 min.; 1991) An adaptation of William S. Burroughs's surrealistic novel about William Lee, expert pest exterminator and former junkie, and the hallucinogenic trip he takes to the bizarre world of Interzone. Directed by David Cronenberg. With Peter Weller. R. **46, 59**

★**OTHER PEOPLE'S MONEY**—(1 hr. 40 min.; 1991) In this hyperbolic comedy about a 1980s-type corporate raider, Danny De Vito has a perfect role—Lawrence Garfield, an undersize, overgrown kid from the Bronx who has made hundreds of millions and isn't satisfied. Garfield could not be called cold or sleek. He may be a ruthless predator, but he's still hustling, still thrilled at the chase, still looking for something. De Vito gives him gleeful energy and also corners of sadness and longing. *Other People's Money*, which the veteran Alvin Sargent has adapted from Jerry Sterner's popular Reagan-era play, turns into a debate between two kinds of capitalism—Larry's high-finance wizardry, which produces money for shareholders but creates little or nothing in the way of jobs or goods, and the old-fashioned industrial management of Andrew "Jorgy" Jorgenson (Gregory Peck), the virtuous chairman of the board of the old Rhode Island company. (11/4/91) R. **9, 25, 38, 64, 210, 301, 313, 503, 506, 510, 601, 521, 533, 603, 606, 608, 612, 625, 702, 753, 816, 906, 966, 969, 972**

OVERSEAS—(1 hr. 36 min.; 1991) In French, with Eng. subtitles. The French actress Brigitte Rouan stars in and directed this drama about three very privileged, very different sisters caught in the political unraveling of French Colonial Africa. With Nicole Garcia, Marianne Basler. NR. **14, 55**

★**PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **14**

THE PEOPLE UNDER THE STAIRS—(1 hr. 41 min.; 1991) More horror from Wes Craven (*Nightmare on Elm Street*), involving a young ghetto boy's grisly discovery while he reluctantly cases out a slumlord's house for a future robbery. R. **20, 38, 160, 200, 318, 530, 606, 608, 904, 908, 919**

★**THE PRINCE OF TIDES**—(2 hrs. 12 min.; 1991) Despite some awful lines and a few scenes that should have been left out in the sun to dry, Barbra Streisand's earnest and strenuous movie, based on the Pat Conroy novel, is mostly brave and moving. Moviegoers who take the long view will think of the expansive narrative films made in the forties and fifties from novels by Edna Ferber, Sloan Wilson, and Herman Wouk. Tom Wingo (Nick Nolte), a restless and dissatisfied middle-aged man from South Carolina, at odds with his wife (Blythe Danner) and his mother (Kate Nelligan), fighting his past, comes to New York to tend a sister (Melinda Dillon) who has had a breakdown. There, he encounters psychoanalysis, Jews, dinner parties, homosexuals, and other forces of the big city, all of which work on him, combining to open up his soul. Nick Nolte's performance as Tom is pretty much magnificent—certainly the largest, most extensive work of his extraordinary career. As for Streisand: In all the scenes set in the South among Tom's large family, her direction is fluent and surefooted, and she gets first-rate work out of the other actors. But as the New York psychoanalyst Susan Lowenstein, she is like a piece of waxed fruit with long nails. Try not to giggle: The rest of the movie is worth attention. (12/16/91) R. **513, 627, 632, 703, 709, 755, 808, 933**

PROSPERO'S BOOKS—(2 hrs. 5 min.; 1991) Peter Greenaway's expansive version of Shakespeare's *Tempest* guides us through the books Prospero employs to civilize his barren exile. With John Gielgud. R. **3, 55, 313, 635**

★**RAMBLING ROSE**—(1 hr. 52 min.; 1991) For a while, it seems like something safe and genteel from PBS, but then the extraordinary Laura Dern takes over as Rose, an ignorant and helpless Depression-era southern girl who moves in with an upper-middle-class family and causes havoc, and the movie takes off. Dern is a Marilyn who can act; she makes sensitivity and sexual avidity naturally funny. With first-rate performances by Robert Duvall, Diane Ladd, and Lukas Haas. (9/30/91) R. **14, 38, 54, 523**

RHAPSODY IN AUGUST—(1 hr. 38 min.; 1991) On holiday in the countryside outside Nagasaki, three generations have their reflections on the effects of war interrupted by the sudden arrival of a foreigner (Richard Gere). Directed by Akira Kurosawa. With Sachiko Murese, Hisashi Igawa, and Narumi Kayashima. PG. **81**

ROUGE OF THE NORTH—(1 hr. 46 min.; 1991) In Chinese with English subtitles. In a traditional Chinese community, a young woman from a poor family is married off to a wealthy tyrant who is both crippled and blind. A satirical epic that traces the metamorphosis of a child bride to an acerbic matriarch. Directed by Fred Tan. NR. **11**

RUSH—(2 hrs.; 1991) An undercover cop's downward spiral as she and her partner become intimately involved with each other and the shadowy drug world that they set out to expose. Based on Kim Wozencraft's novel of the same name. Directed by Lili Fini Zanuck. With Jason Patric and Jennifer Jason Leigh. R. **10, 55**

STAR TREK VI: THE UNDISCOVERED COUNTRY—(1 hr. 50 min.; 1991) The original crew members reassemble for their sixth and last mission, bringing peace to the final frontier. Directed by Nicholas Meyer (Star Trek II). PG. **2, 9, 9, 19, 19, 24, 36, 36, 36, 59, 59, 65, 85, 91, 152, 152, 157, 158, 160, 160, 204, 208, 210, 211, 214, 216, 219, 300, 304, 305, 305, 315, 315, 319, 406, 504, 505, 507, 510, 512, 512, 514, 514, 517, 517, 522, 530, 530, 532, 534, 603, 606, 606, 608, 610, 610, 611, 621, 625, 625, 632, 634, 706, 715, 722, 722, 803, 810, 815, 818, 900, 902, 904, 904, 912, 918, 919, 932, 934, 951, 953, 961, 961, 965, 965, 967**

STRICTLY BUSINESS—(1 hr. 45 min.; 1991) A comedy, marking the feature-film debut of just about everyone involved, about a mailroom clerk who befriends a superior, gets the girl, and climbs the corporate ladder faster than you can say "J. Pierpont Finch." Directed by Kevin Hooks. PG-13. **9, 20, 33, 89, 158, 160, 214, 530, 904, 919**

TED & VENUS—(1 hr. 40 min.; 1991) In the midst of the Watergate scandal that consumed the country, a romantically inclined poet finds an unlikely—and uninterested—love goddess in the form of a great-looking social worker. Directed by Bud Cort. With James Brolin, Carol Kane, Woody Harrelson, and Gena Rowlands. NR. **14**

TESTIMONY—(2 hrs. 37 min.; 1988) NR. A portrait of Dmitri Shostakovich, the famed Russian composer, focusing on his lifelong obsession with Stalin. Directed by Tony Palmer. With Ben Kingsley. NR. **1**

29TH STREET—(1 hr. 41 min.; 1991) Frank Pesce has always been a lucky guy, but his luck is about to run out—just as soon as he wins the New York State lottery. Dir. by George Gallo. With Danny Aiello and Anthony LaPaglia. R. **48, 306, 320, 400, 521, 601, 969**

THE WAGES OF FEAR—(2 hrs. 8 min.; 1953) Henri-Georges Clouzot's suspense thriller about four social outcasts hired to transport unstable nitroglycerin to an oil fire at a drilling site in Central America is shown (for the first time in the U.S.) in its entirety. NR. **13**

YOUNG SOUL REBEL—(1 hr. 43 min.; 1991) A young British filmmaker uncovers the rising black youth subculture that ran alongside the noisy punk movement in 1977 London. Dir. Isaac Julien. NR. **10**

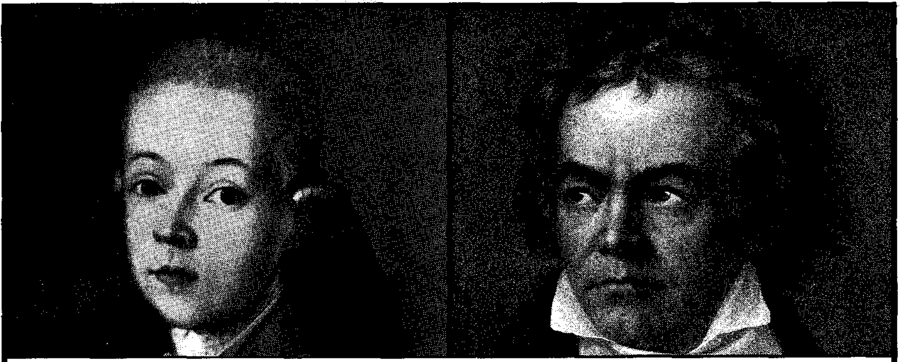
REVIVALS

FRIDA—(1 hr. 48 min.; 1986) In Spanish, Eng. subtitles. An exploration of the life and art of famed Mexican surrealist painter Frida Kahlo. With Ofelia Medina. Written by José Joaquin Blanco and Paul Leduc. Dir. Leduc. **1**

THE HORSE OF PRIDE—(1 hr. 58 min., '80) In French, Eng. subtitles. Previously unreleased in the U.S., a tale of the hardships and joys of peasant life in Brittany from 1908–1918. With Jacques Dufilho, François Cluzet, and Bernadette Le Sache. Based on Pierre-Jakez Hélias's autobiographical novel; adaptation by Daniel Boulanger and Claude Chabrol; written for the screen by Boulanger. Dir. Chabrol. **6**

IT'S A WONDERFUL LIFE—(2 hrs. 10 min.; 1946) Frank Capra's masterpiece, a wrenching drama about a man who thinks his life is worthless and then, with the help of an angel, sees what his hometown would have been like without him. The fantasy has elements of an idyll and a nightmare, mysteriously intertwined. With James Stewart and Donna Reed. **8**

STORY OF WOMEN—(1 hr. 50 min.; 1989) In French, Eng. subtitles. Desperately poor, Marie (Isabelle Huppert) lives with her two children during the German occupation of France. Her husband is away at war, and she begins doing abortions in her kitchen. Eventually she is denounced and executed for murder by the Vichy government. We're meant to see Marie as a wartime woman in extremis and, as such, essentially honorable. An honest, often brilliant, but bleak and remorseless movie. **6**



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HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 **WCBS**
4 **WNBC**
5 **WNYW**
7 **WABC**
9 **WWOR**
11 **WPIX**
13 **WNET**
21 **WLIW**
31 **WNYC**
49 **WEDW**
50 **WNJM**
55 **WLIG**
AMC **American Movie Classics**
A-E **Arts & Entertainment**
BET **Black Entertainment Television**
BRV **Bravo**
MAX **Cinemax**
CUNY **City University Television**
TDC **The Discovery Channel**
DIS **The Disney Channel**
ESPN **ESPN**
FAM **The Family Channel**
HBO **Home Box Office**
TLC **The Learning Channel**
LIFE **Lifetime**
MSG **Madison Square Garden Network**
TMC **The Movie Channel**
MTV **Music Television**
NICK **Nickelodeon**
SHO **Showtime**
SC **Sportschannel**
TBS **Turner Broadcasting System**
TNT **Turner Network Television**
USA **USA Network**
VH1 **VH1**

WED., DEC. 18

6:30 p.m.
HBO **The Rise and Fall of Humpty Dumpty.** An animated special featuring the voices of Glenda Jackson and Huey Lewis, tracing the humble life of Humpty and his heroic attempt to deliver Princess Allegra out of the hands of the evil witch Glitch. (30 min.)

8:00
2 **Frosty the Snowman.** Without which Christmas would not be the same. Jimmy Durante narrates the tale of the magical snowman. (30 min.)

9 **Nicholas Nickleby.** Part 3 of the acclaimed 1982 four-part TV adaptation of the sweeping Dickens tale about a young man who fights tirelessly against a wicked uncle and a world that's even more wicked. (2 hrs. 10 min.) Part 4, Thursday at **8:00 p.m.**

13 49 **Scientific American Frontiers.** Segments on the Aleut origins of the kayak and on deaf babies who "babble" with their hands. (1 hr.)

8:30
2 **A Wish for Wings That Work.** Opus and Bill, of Berke Breathed's Pulitzer Prize–winning comic strip *Bloom County*, in their first animated special. Opus's one Christmas wish: wings that will enable him, a penguin, to fly. (30 min.)

9:00
4 **Bob Hope's Cross-Country Christmas.** The goodwill ambassador and comedian is joined by young movie star Macaulay Culkin, singer Reba McEntire, and Carolyn S. Sapp, Miss America 1992. (1 hr.)

USA **Strays.** Timothy Busfield and Kathleen Quinlan star in this TV movie. Busfield is a successful divorce lawyer whose wife persuades him to move from Chicago into the country, where their new house is also home to a gang of stray cats. (2 hrs.)

9:30
13 **The House of Bernarda Alba.** Joan Plowright and Glenda Jackson in Lorca's drama about a woman bent on controlling her five daughters' destiny. (2 hrs.)

10:00
2 **48 Hours—"The Harder They Fall."** A look at people of wealth, power, and fame—including Imelda Marcos and Morton Downey Jr.—who lost most or all of what they had. (1 hr.)

4 **Christmas in Washington.** Johnny Mathis, Anne Murray, Vince Gill, and Anita Baker are among the performers at this Christmas concert scheduled to be attended by Mrs. and President Bush. (1 hr.)

11:30
TBS **The Prince and the Pauper** (1937). Errol Flynn, Claude Rains, and Alan Hale star in this robust version of the Mark Twain story about a pair of young men, from vastly different stations in life, who trade places. (2 hrs. 30 min.)

THU., DEC. 19

8:00 p.m.
9 **Nicholas Nickleby.** Part 4 of 4. (See Wednesday at 8:00 p.m.) (3 hrs. 15 min.)

11 **The Bells of St. Mary's** (1945). Bing Crosby is back as Father O'Malley in this sequel to *Going My Way* (see Sunday, December 29, at **8:00 p.m.** on A-E). Nun Ingrid Bergman helps Bing talk a miser into donating land for a new school building. (2 hrs. 45 min.)

TNT **The Taming of the Shrew** (1967). Richard Burton, Elizabeth Taylor, and director Franco Zeffirelli heighten and twist and celebrate Shakespeare in this romp that is never dull. (2 hrs. 45 min.)

8:05
TBS **Funny Girl** (1968). Barbra Streisand's audacious film debut, as tragic comedienne Fanny Brice, won her an Oscar. With Omar Sharif, Kay Medford. (3 hrs. 15 min.)

9:00
5 **Beverly Hills, 90210.** All kinds of holiday awakenings make this Christmas a special one for the well-coiffed gang in this 90-minute edition.

13 21 49 **Mystery!—"Campion II: Sweet Danger."** A complex struggle to claim ownership of a family's land rights, which, in the wake of a recent earthquake that turned up oil, are suddenly very valuable. (2 hrs.)

11:00
5 **Fox Style File '91.** Host Amy Atkins presides over a "lightly cynical judgment on what's hot and what's not." Guests include Robin Byrd, Liz Smith, and Fred Schneider. (30 min.)

1:35 a.m.
TBS **Some Like It Hot** (1959). Billy Wilder's great comedy about men in drag has lost nothing over the years. Jack Lemmon and Tony Curtis are the musicians who flee gangland killers by joining an all-girl band. Marilyn Monroe is very funny and rapturously beautiful as a singer, Joe E. Brown hilarious as an amorous old gent. (2 hrs. 30 min.)

FRI., DEC. 20

8:00 p.m.
9 **The Whales of August** (1987). Lillian Gish and Bette Davis star in this extremely well handled story of two sisters coming to terms with old age. With Vincent Price, Ann Sothern. Adapted by David Berry, from his play; Lindsay Anderson directed. (2 hrs.)

MTV **The Year in Rock: 1991.** A lot happened in pop music this year, despite bad numbers at record stores and concert halls: R.E.M. became a supergroup; Madonna was everywhere; all kinds of artists broke down stylistic barriers; Madonna was everywhere; lots of rockers went to jail and/or court; and Madonna was everywhere. (1 hr.)

8:05
TBS **The Music Man** (1962). Robert Preston, seemingly born for the role, reprises his Broadway version of Harold Hill, the smooth-talking con man who falls hard for a small-town librarian. With Shirley Jones, Buddy Hackett, Ronny Howard, and songs including "76 Trombones" and "Trouble." (3 hrs. 10 min.)

8:30
2 **A Charlie Brown Christmas.** Charlie Brown, aided ably by Linus, looks long and hard for the true meaning of Christmas. Originally broadcast in 1965. (30 min.)

9:00
2 **Moonstruck** (1988). Threatening to be just another "warm" ethnic comedy, *Moonstruck*, about a large family of Brooklyn Italians living together grumpily, works wonderfully. With Cher, Danny Aiello, Nicolas Cage, Olympia Dukakis, and John Mahoney. Directed by Norman Jewison, with an honest (and Oscar–winning) script by young John Patrick Shanley. (2 hrs. 10 min.)

13 **Amazing Grace With Bill Moyers.** A look at how the hymn "Amazing Grace" leaves so many mouths, enters so many ears, moves so many hearts. (1 hr. 30 min.)

10:00
7 **20/20.** A report on the town of Dubuque, Iowa, 99.4 percent white, which recently began a campaign to recruit 100 minority families. The result? Twelve cross-burnings to date. (1 hr.)

SAT., DEC. 21

12:30 p.m.
2 The **Houston Oilers,** with their first-ever division championship wrapped up, play the **New York Giants,** who will head home to their families after the game.

3:00
AMC **Life With Father** (1947). Irene Dunne and William Powell star in Michael Curtiz's adaptation of the stage play about a strange but wonderful turn-of-the-century New York City household. Beautifully done. (2 hrs.)

3:30 p.m.
DIS The **It's a Wonderful Life** bulletin. Frank Capra's gut- and heart-wrenching masterpiece, starring James Stewart and Donna Reed, is shown now and at the following times: Sunday at **4:00 p.m.** on 11 and at **8:00 p.m.** on TNT; Tuesday at **8:00 p.m.** on 55 and at **1:00 a.m.** on USA and DIS; and Wednesday, Christmas Day, at **1:00 p.m.** on 9. See also Tuesday at **7:00 p.m.** on AMC.

4:00
9 **The 16th Occasional Doo-Dah Parade.** Only in California. Marchers include the Synchronized Briefcase Drill Team and the Zsa Zsa Drill Team, which sings "I Slapped the Sheriff." (2 hrs.)

8:00
2 **Scrooged** (1988). Bill Murray as a skinflint meanie, the youngest man ever to be president of a television network, in a crass, incoherent, only occasionally funny modern telling of Dickens. (2 hrs.)

9 **The Apprenticeship of Duddy Kravitz** (1974). From strong Mordecai Richler material, a satisfying comedy/drama about a young Montreal Jew determined to achieve greatness, or a reasonable facsimile thereof. With Richard Dreyfuss, Randy Quaid, Micheline Lanctot. (2 hrs.)

13 **Oliver Twist** (1948). David Lean's knockout version of the Dickens story, with Alec Guinness as Fagin, the head of the young thieves, and Anthony Newley as his prize pupil, the Artful Dodger. At **10:00,** another Lean picture: **This Happy Breed** (1944), a stellar adaptation of Nöel Coward's family drama, with John Mills, Celia Johnson, and Kay Walsh (1 hr. 50 min.)

TNT **Barbra-Rama** (their title). A trio of Streisand pictures, starting strong with **The Owl and the Pussycat** (1970), a comedy with George Segal, before dipping significantly at **10:00** with **For Pete's Sake** (1974), and, at **midnight, On a Clear Day You Can See Forever** (1970) (2 hrs. 45 min.).

9:00
7 **Two Rooms: Tribute to Elton John and Bernie Taupin.** The prolific pop collaborators are fêted with versions of their songs by Sting, Sinéad O'Connor, Tina Turner, the Beach Boys, and many more. (1 hr.)

CUNY **Blind Husbands** (1919). An early silent masterpiece. Erich von Stroheim, an unknown before this film, wrote the script, designed the sets, directed, and starred. (2 hrs. 15 min.)

11:30
4 **Saturday Night Live: Christmas Past.** Nuggets from the past fifteen years of *SNL* history, including skits with John Belushi, Chevy Chase, Gilda Radner,

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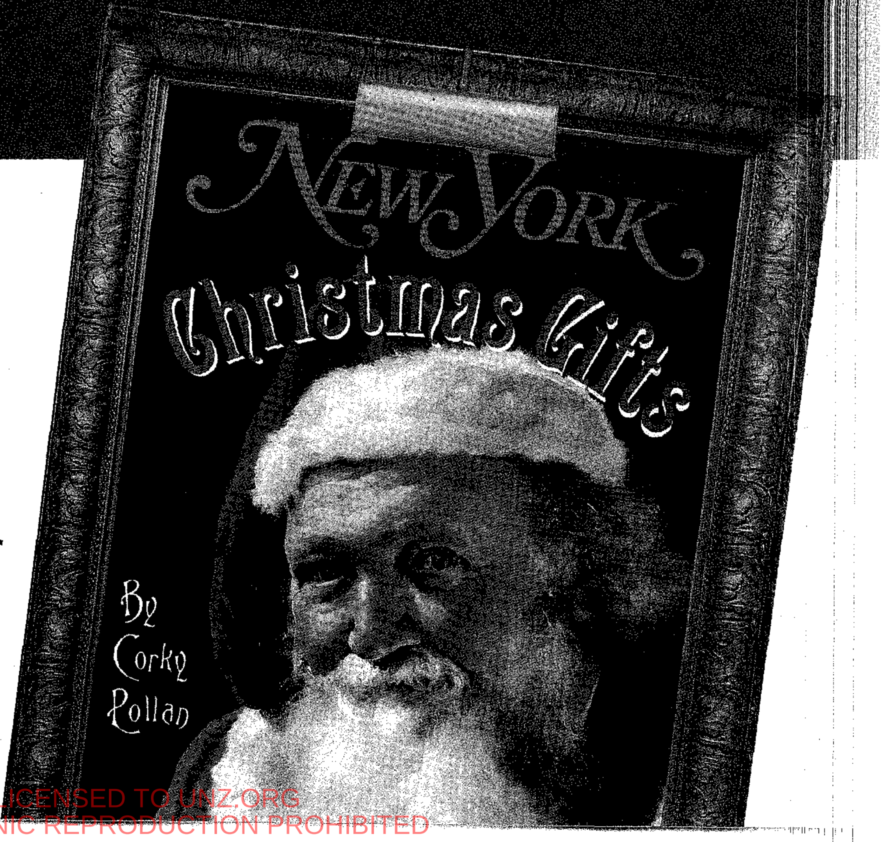
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Eddie Murphy, and all the rest. (1 hr. 30 min.)

2:30 a.m.
11 **Rock 'n' Roll High School** (1979). The Ramones soundtrack is unbeatable, and the rest of the movie at least tries hard. P. J. Soles is the high-schooler who exhorts her peers to revolt against the new principal. (2 hrs.)

SUN., DEC. 22

11:30 a.m.
NICK **Tattertown.** Animator Ralph Bakshi's half-hour story about a little girl and her doll visiting Tattertown, home to broken-down toys that magically spring to life.

1:00 p.m.
4 The last hurrah: The **New York Jets** go south to play the **Miami Dolphins.**

5 **High Society** (1956). Moderately successful remake of *The Philadelphia Story*. This time, Grace Kelly is preparing to marry John Lund when her ex-husband, Bing Crosby, arrives, along with reporters Frank Sinatra and Celeste Holm. (2 hrs.)

9 **The Misfits** (1961). A provocative but not quite credible drama about three mixed-up men and a girl in Reno, directed by John Huston and written by Arthur Miller for wife Marilyn Monroe (her last film); with Clark Gable (his last film, too), Eli Wallach, and Montgomery Clift. (2 hrs. 30 min.)

1:30
13 **The Jazz Singer** (1927). The legendary Jolson is a joy to behold in this first talkie, which is more significant historically than artistically. (1 hr. 30 min.)

3:30
9 **We're No Angels** (1955). Somewhat better than the 1989 remake with Robert De Niro and Sean Penn, Michael Curtiz's version is still only so-so. Humphrey Bogart, Aldo Ray, and Peter Ustinov are the three convicts who break out of Devil's Island on Christmas Eve. (2 hrs.)

A-E **For Whom the Bell Tolls** (1943). Ingrid Bergman and Gary Cooper are a fetching couple in this poignant version of Hemingway's story about the Spanish Civil War. (2 hrs. 30 min.)

6:00
13 **Joy of Living** (1938). Irene Dunne and Douglas Fairbanks Jr. are very well matched in Tay Garnett's screwball comedy. With Lucille Ball and lots of (Dunne plays a singer). (1 hr. 30 min.)

8:00
A-E **Auntie Mame** (1958). Rosalind Russell glows and bounces and whoops it up in this free-for-all based on Patrick Dennis's novel about an aunt with a life so brimming that even her overflow is overwhelming. With Forrest Tucker; basis for the later musical *Mame*. (3 hrs.)

TNT **Dr. Seuss's How the Grinch Stole Christmas.** The Whos will not be denied their Christmas cheer. (30 min.)

8:30
7 **Raiders of the Lost Ark** (1981). Steven Spielberg's pure-fun extravaganza is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archaeologist/adventurer hero, and Karen Allen is his spunky ex-girlfriend. The thrills are larger and more violent than in old movies, and they come much faster. (2 hrs. 30 min.)

9:00
2 **Baby of the Bride.** Rue McClanahan stars in this new TV movie about an older woman, recently remarried, who discovers that she's pregnant. Shock turns to delight, then anxiety, as her new (and much younger) husband and her several grown children weigh the consequences. With Ted Shackelford, Kristy McNichol, John Wesley Shipp. (2 hrs.)

13 **Heaven on Earth.** A *Masterpiece Theatre* story about British orphans sent to Canada in the early 1900s to start life anew. For some children, it was Heaven; for others, an endless struggle. (1 hr. 30 min.)

MON., DEC. 23

6:25 p.m.
SHO **The Bear** (1989). A young orphaned bear teams up with a huge old fighter, and the two help each other survive. A satisfyingly emotional animal story, old-fashioned in construction yet modern in the way it emphasizes the malevolence of men without softening the malevolence of nature. (1 hr. 35 min.)

8:00
4 **The Sound of Music** (1965). Julie Andrews, training to be a nun, becomes governess to the motherless Von Trapp children and turns them into a crack singing troupe. She also falls in love with and marries their scowling father (Christopher Plummer), and helps the family escape war-torn Austria and the Nazis. The Rodgers and Hammerstein score is instantaneously memorable. (3 hrs.)

11 **Scrooge** (1951). Alastair Sim and Michael Hordern star in this adaptation of Dickens's *Christmas Carol*. (2 hrs.)

13 **Linda Ronstadt's Canciones de mi Padre.** Ronstadt sings the Mexican love songs her father once sang to her mother. At **9:00,** Ronstadt again, along with Freddy Fender and Paul Rodriguez, in **La Pastorela,** the Teatro Campesino's musical pageant about the shepherds' first visit to Christ. (1 hr. 30 min.)

9:00
7 **Monday Night Football.** The regular season concludes with the **Chicago Bears** visiting the **San Francisco 49ers.**

10:30
13 **What Makes Christie Run?** An interview with Christine Todd Whitman, who came out of nowhere and almost beat New Jersey senator Bill Bradley in last year's election. Whitman's next race? For governor, in 1993. (30 min.)

TUE., DEC. 24

1:00 p.m.
13 **Carols for Christmas.** The Royal College of Music Chamber Choir performs from England's St. Edmundsbury Cathedral. Simulcast on WNCN (104.3/FM). (1 hr.)

2:00
9 Frank Capra, it seems, is now the official Christmas director (see **7:00 p.m.** for scads more of his films). Here, **Pocketful of Miracles** (1961), Capra's last and Ann-Margret's first, a spunky film with Bette Davis as Apple Annie, a Broadway panhandler raising cash for her daughter's education; with Glenn Ford. At **4:30, A Hole in the Head** (1959), a very modestly entertaining light drama with Frank Sinatra and Edward G. Robinson (2 hrs. 30 min.).

7:00
AMC **A Capra Christmas.** From now until Thursday morning at 4:30 a.m., nothing but Frank Capra films. **Lady for a Day** (1933) kicks things off. Other highlights include **It's a Wonderful Life** (1946), tonight at **9:00** and Wednesday at **10:00 a.m.** and **7:00 p.m.; Here Comes the Groom** (1951), tonight at **11:30** and Wednesday at **8:00 a.m.; State of the Union** (1948), tonight at **1:30 a.m.** and Wednesday at **12:30 p.m.** and **9:30 p.m.;** and **Meet John Doe** (1941), Wednesday at **3:00 p.m.** and **midnight.**

8:00
13 **Beatrix Potter's The Tailor of Gloucester.** Lynn Redgrave introduces the Potter tale about a tailor and the mice who saved his Christmas. (1 hr.)

A-E **Die Fledermaus.** Strauss's comic gem, from London's Royal Opera House at Covent Garden. Nancy Gustafson sings Rosalinde, and the party scene includes cameos by Marilyn Horne, Joan Sutherland, and Luciano Pavarotti. (4 hrs.)

9:00
13 **Great Expectations** (1946). David Lean's extraordinarily vivid adaptation of the Dickens story about a poor young orphan who is turned into a gentleman by a mysterious benefactor. With Jean Simmons, John Mills. (2 hrs.)

USA **Help!** (1965). The plot of the second Beatles film is pretty silly, but the soundtrack is first-rate, and watching the famous Liverpudlians in their prime is always a treat. Richard Lester directed both this movie and **A Hard Day's Night** (1964), at **11:00.** The first Beatles film, it's pure pop fun, with the Fab Four escaping screaming female fans, performing to a screaming audience, and baby-sitting for Paul's "clean" grandfather, who tries to lead Ringo astray (2 hrs.).

10:00
31 **Dylan Thomas's A Child's Christmas in Wales.** Thomas himself reads his story, with a backdrop of still photographs of Welsh sites and citizens. (30 min.)

11:30
2 **Christmas Service.** A midnight mass from Atlanta's Episcopal Cathedral of St. Philip. (1 hr.)

MIDNIGHT
7 **Night of Nights.** A musical pageant with orchestra, choir, and live animals, dramatizing the story of Chrismas. (1 hr.)

5:05 a.m.
13 **Amahl and the Night Visitors.** Teresa Stratas stars in the Gian Carlo Menotti opera about the young cripple who offers his crutch to the Christ Child and is cured. (1 hr.)

WED., DEC. 25

9:00 a.m.
4 **Christmas Mass.** Live coverage from the Washington National Cathedral. (1 hr.)

10:00 a.m.
7 **Walt Disney World Very Merry Christmas Parade.** Regis Philbin and Joan Lunden preside over appearances by virtually every Disney and Christmas character one can conjure. (1 hrs.)

11:00 a.m.
9 **Your Favorite Christmas Carols.** Soloists including Benjamin Luxon and Dennis O'Neill sing traditional and contemporary carols in cathedrals from London to Dublin to Galway. (1 hr.)

NOON
TNT **The Wonderful World of the Brothers Grimm** (1962). Director George Pal, his Puppetoon characters, and actors including Laurence Harvey, Claire Bloom, and Jim Backus re-create stories by and about the Grimm brothers. (2 hrs. 45 min.)

2:00 p.m.
13 **The Nutcracker.** Mikhail Baryshnikov and Gelsey Kirkland are featured in the American Ballet Theatre's version of the holiday classic. (1 hr. 30 min.)

3:00
4 **NBA Doubleheader.** Batteries already low? Turkey all gone? Time for basketball, then—first a matchup between the **Los Angeles Lakers** and potential rivals **Los Angeles Clippers.** Take a break for a few hours—finish off the cranberries—and settle in, at **9:00,** for the revitalized **Boston Celtics** at the frighteningly dominant **Chicago Bulls.**

3:30
7 **College Football Bowls,** ugly names and all, abound this time of year; here are some of them. The **Jeep Eagle Aloha Bowl,** with Stanford against Georgia Tech, kicks things off here and now. Saturday at **9:00 p.m.** on 2 , the **Blockbuster Bowl,** with Alabama against Colorado. The **Liberty Bowl** is shown Sunday on ESPN at **8:00 p.m.;** at the same time, the **Gator Bowl** in shown on TBS , live from Jacksonville. The **Thrifty Car Rental Holiday Bowl** is shown Monday at **8:00 p.m.** on ESPN ; at **9:00** that night, the **Freedom Bowl** is shown on 9 . And among the New Year's Eve games, the **John Hancock Bowl,** with Illinois versus UCLA, is at **2:30 p.m.** on 2 ; the **Domino's Pizza Copper Bowl** is at **8:00 p.m.** on TBS .

13 **A Musical Offering From the Vatican: A Papal Concert.** A 1988 concert featuring the Radio Televisione Italiana Symphony Orchestra and Chorus of Rome, conducted by Gilbert Levine. Simulcast on WNCN (104.3/FM). (1 hr.)

8:05
TBS **Oh, God!** (1977). George Burns as God? And John Denver as—well, anything? But this whimsical comedy works, as Burns, with cigar, convinces supermarket manager Denver that God is alive and well and really does keep tabs on things. (2 hrs. 15 min.)

9:00
13 21 49 **La Bayadère From the Royal Ballet.** Natalia Makarova's restaging of Petipa's classic choreography. (2 hrs.)

THU., DEC. 26

1:00 p.m.
13 **A Skating Spectacular 1991.** The top U.S. amateur skaters gather in Rochester, New York, as they've done every two years since 1864. (1 hr.)

8:00
7 **Entertainers '91: The Top 20 of the Year.** Comedian Dennis Miller is the host of this one-hour retrospective of the year's most memorable entertainers.

9 **So You Want to Change the World.** A one-hour special about kids who do volunteer work.

11 **Baja, Oklahoma.** A nice 1988 made-for-cable movie about a small-town barmaid who wants to make the big time as a songwriter. With Lesley Ann Warren, Peter Coyote, and a passel of singers, including Willie Nelson and Emmylou Harris. (2 hrs.)

BRV **The South Bank Show—"Alan Parker."** A one-hour profile of the often incendiary British director responsible for *Fame*, *Midnight Express*, and *Mississippi Burning*. Here, behind the scenes on Parker's *Commitments*, and at his side in Cannes for the unveiling of his World

War II romantic drama *Come See the Paradise*.

9:00
2 The Kennedy Center Honors: A Celebration of the Performing Arts. A celebration for new honorees Roy Acuff, Comden and Green, Fayard and Harold Nicholas, Gregory Peck, and Robert Shaw. Among the performers: Carol Burnett, Gregory Hines, Gene Kelly, Jean Stapleton, and Isaac Stern. (2 hrs.)

13 Mystery!—"Campion: Police at the Funeral." Campion is asked to help located a gentleman missing from a family that is justifiably reluctant to call in Scotland Yard. Part 1 of 2. (1 hr.).

HBO Reversal of Fortune (1990). Jeremy Irons plays Claus von Bülow with an edge of mordant fantasy and hollow-eyed, ghoulish elegance in this brilliantly subtle and funny movie about the scandalous murder case. With Glenn Close and Ron Silver. (2 hrs.)

10:00
13 Mystery!—"The Casebook of Sherlock Holmes: Shoscombe Old Place." Holmes and Watson investigate Sir Robert Norbertson, who wagered his entire life on one horse race and, unfortunately, has a furnace in which a human bone has been discovered—perhaps belonging to a creditor. Part 5 of 5. (1 hr.)

FRI., DEC. 27

12:30 p.m.
13 Tumbleweeds (1925). A rip-roaring silent Western by director King Baggott, starring William S. Hart and Barbara Bedford as a couple caught up in the 1889 Cherokee Strip land rush. (1 hr. 30 min.)

8:05
TBS The Autobiography of Miss Jane Pittman. A fictional 110-year-old woman, played by Cicely Tyson, relives her life as a slave and beyond. A 1974 TV movie, very well done. (2 hrs.)

9:00
13 The Great Nobel Debate. David Frost and more than 150 Nobel laureates debate the following motion: "That mankind is, on balance, harnessing its intelligence to create a better world." (1 hr.)

10:00
2 The Meaning of Life. A one-hour special, culled from a new *Life*-magazine book, in which celebrities and common folk alike discuss their personal philosophies. With music by Quincy Jones. (1 hr.)

13 Roger Corman: Hollywood's Wild Angel. A profile of the prolific king of the B-movie, mentor to dozens of filmmakers. (1 hr.)

MIDNIGHT
SHO Tim Allen Rewires America. The star of the hit sitcom *Home Improvements* in a half-hour of stand-up comedy.

3:00 a.m.
13 The Story of Louis Pasteur (1936). Good story (by Sheridan Gibney and Pierre Collings) plus good acting (Paul Muni won an Oscar as the French scientist) plus good direction (William Dieterle) equals great movie. (1 hr. 30 min.)

SAT., DEC. 28

6:00 p.m.
SHO The Long Walk Home (1990). A profound movie that got lost in last year's holiday rush. Whoopi Goldberg plays a maid who participates in a bus boycott in 1950s Atlanta, stirring the emotions of the white couple (Sissy Spacek, Dwight Schultz) she works for. (2 hrs.)

7:30
BRV Champlin on Film—"Jodie Foster." A chat with the acclaimed actress who this fall made her directorial debut with *Little Man Tate*, in which she also starred. (30 min.)

8:00
7 Sinbad and Friends All the Way Live . . . Almost. The comedian and a batch of hand-picked talent offer an hour's worth of comedy skits.

9 Treasure Island. An exquisite 1990 made-for-cable version of the Robert Louis Stevenson adventure, with Charlton Heston as Long John Silver and Christian Bale as Jim Hawkins. (2 hrs.)

13 Evergreen (1934). The delightful Jessie Matthews stars in this British-made Rodgers and Hart musical (with added songs by lesser talents) about a girl who impersonates her late, famous mother to get a leading role. (1 hr. 35 min.)

TNT I Remember Mama (1948). An exceedingly big-hearted drama about a houseful of Norwegian immigrants in San Francisco and the strong-willed mother who holds them all together. With Irene Dunne, Barbara Bel Geddes, Oscar Holmolka, Philip Dorn. (2 hrs. 50 min.)

9:00
CUNY The Marriage Circle (1924). Ernst Lubitsch's splendid silent film about the amorous dalliances of a flock of Vienna's most beautiful people. With Adolphe Menjou, Florence Vidor. (2 hrs. 30 min.)

MIDNIGHT
TBS Carny (1980). Gary Busey as a trouble-loving carnival performer; Robbie Robertson (of the Band) as his uneasy partner; and Jodie Foster as the runaway teenager who comes between them. Director Robert Kaylor presents the mischief of carnival life in a warm and flashy and melodramatic way. (2 hrs. 15 min.)

SUN., DEC. 29

12:30 p.m.
9 How to Succeed in Business Without Really Trying (1967). Robert Morse is J. Pierpont Finch, the go-getter who scales the corporate ladder with comical chutzpa. Rudy Vallee plays Morse's boss, and Michele Lee is the snappy love interest. (2 hrs. 30 min.)

2:00
13 Kwanzaa: A Cultural Celebration. A half-hour look at the weeklong African harvest celebration that is being practiced more and more in this country.

3:00
5 Knock on Wood (1954). An out-and-out vehicle for Danny Kaye, who, as a ventriloquist, is brilliant. (2 hrs.)

9 A Funny Thing Happened on the Way to the Forum (1966). The adage "Never work with children, animals, or Zero Mostel" largely holds true. Mostel is everywhere in this supercharged, chaotic version of the hit musical. Still, worth a look. (2 hrs.)

5:00
9 New York, New York (1977). Liza Minnelli and Robert De Niro in Martin Scorsese's hot-and-cold musical drama about a singer and a saxophonist constantly in and out of love. (2 hrs.)

8:00
31 Metropolitan (1990). Whit Stillman's perceptive independent film about the lives of New York's vanishing young upper-class. (2 hrs.)

A-E Going My Way (1944). A glorious film starring Bing Crosby as Father O'Malley, a priest up against an uninterested slum neighborhood and an unbelieving superior. Maybe it's the songs that win everybody over—"Swinging on a Star," "Ave Maria," "Going My Way," and more. (2 hrs. 30 min.)

9:00
2 Face of a Stranger. A TV movie about a new widow (Gena Rowlands) and a homeless woman (Tyne Daly) who, it turns out, have more in common than at first glance. (2 hrs.)

7 Spartacus (1960). As spectacle, this restored epic is a violent and witty big-Hollywood bash. The movie is ostensibly a celebration of the slave revolt led by the gladiator Spartacus (Kirk Douglas) near the end of the Roman Republic. But the British actors playing the Romans—Laurence Olivier, Charles Laughton, and Peter Ustinov—walk away with the show. Part 1 tonight (2 hrs.); Part 2 Monday at **9:00 p.m.**

13 Parnell and the Englishwoman: The Meeting. The first installment of a four-part BBC drama about Charles Stewart Parnell, often called "the uncrowned king of Ireland." As a member of British Parliament during the late 1800s, he seemed sure to bring about self-rule for Ireland, but his love affair with Katherine O'Shea dashed those hopes. With Trevor Eve, Francesca Annis, and David Robb. (1 hr.)

MIDNIGHT
13 Dance in America: Baryshnikov Dances Balanchine. One Russian dances another, in Stravinsky's *Apollo* and Gershwin's *Who Cares?* (1 hr.)

MON., DEC. 30

7:00 p.m.
CUNY Beyond the Browning of America. In "Expansion, Intervention, and Migration," one part of a six-segment series, a look at Mexican workers living in cardboard houses in one of California's richest counties; also, young Puerto Ricans fighting for social justice in New York City. (1 hr.)

8:00
13 Age 7 in the USSR. A film by seventeen young children in various Soviet republics, holding forth with intensity and honesty on the plight of their nation. (1 hr.)

9:00
5 Sex, Lies, and the Office. Newscasters Roseanna Scotto and Jack Cafferty investigate sexual harrassment in the workplace. (1 hr.)

7 Spartacus (1960). Part 2 of 2. (See Sunday at 9:00 p.m.). (2 hrs.)

13 49 Aspen. Frederick Wiseman's look at the Colorado town once known for its silver mines, now a hangout of the rich, famous, and politically inclined. (2 hrs. 30 min.)

TMC The Tall Guy (1989). A ribald British comedy with Jeff Goldblum starring as a barely employed American actor in England. His luck changes when he wins the lead in a musical adaptation of *The Elephant Man* (called *Elephant!*) in which the chorus sings, "Somewhere up in Heaven there's an angel with big ears." With Emma Thompson, Rowan Atkinson, Emil Wolk, Geraldine James. (1 hr. 30 min.)

11:30
MAX Lethal Weapon (1987). Mel Gibson's volatile performance as a suicidal, devil-may-care Los Angeles cop is the best thing by far in Richard Donner's extraordinarily violent movie. With Danny Glover, overbearing and mannered. (1 hr. 55 min.)

TUE., DEC. 31

1:00 p.m.
13 The 1991 Great Circus Parade. The Circus World Museum's turn-of-the-century circus wagons are the highlights of this parade through downtown Milwaukee. (1 hr.)

2:00
9 A pair of very sharp Billy Wilder films. First, **The Fortune Cookie** (1966), with Jack Lemmon as a TV cameraman whose conniving lawyer is played wonderfully by Walter Matthau. At **4:30, Some Like It Hot** (1959) (see Thursday, December 19, at **1:35 a.m.** on **TBS**) (2 hrs. 30 min.).

8:00
4 King Orange Jamboree Parade. A one-hour blowout, with hosts Burt Reynolds and Loni Anderson, actors both and spouses to boot. Joe DiMaggio, the former Yankee who just celebrated the fiftieth anniversary of his legendary batting streak, is the grand marshal.

13 A Very British Coup. A two-part *Masterpiece Theatre*, shown in its entirety. It's a political thriller about a radical socialist who has taken over the British government, only to be pursued by the civil service, the press, and the United States. (3 hrs.)

TDC Roarin' Safari Eve. And you thought Times Square was wild. Five hours of unfettered wildlife, starting with an hourlong look at the wildebeest. The man-eating tiger is next, then the elephant and the Indian rhinoceros. Finally, at magical **midnight,** all those beasts and many more come together at a Namibian waterhole, shouldering and hoofing in to get a nice, cold drink.

TMC Thin Man Marathon. Broadway's *Nick & Nora* may have been ephemeral, but these films, based on Dashiell Hammett's characters and starring Myrna Loy and William Powell, have great legs. First, **The Thin Man** (1934); at **9:35, After the Thin Man** (1937); at **11:30, Another Thin Man** (1939); at **1:15 a.m., Shadow of the Thin Man** (1941); at **3:00 a.m., The Thin Man Goes Home** (1944); and, at **4:40 a.m., Song of the Thin Man** (1947).

9:00
LIFE The Unbearable Lightness of Being (1988). Milan Kundera's celebrated 1984 novel made into a not-bad large-scale movie. Screenwriter Jean-Claude Carriere and director Philip Kaufman display a ruthless wit not far from Kundera's characteristic tone. With Daniel Day-Lewis, Juliette Binoche, and Lena Olin. (3 hrs.)

11:00
5 New Year's Eve Party From Times Square. Comedy, music, and chatter until the big ball drops. (1 hr. 30 min.)

11:30
7 Dick Clark's New Year's Rockin' Eve '92. He's back, for his twentieth year, live from Times Square and with musical performances from Hollywood's Universal Studios. (1 hr. 30 min.)

MIDNIGHT
13 New Year's Eve With the Berlin Philharmonic. Claudio Abbado conducts the Philharmonic. With soprano Cheryl Studer, pianist Evgeny Kissin. Simulcast on WNCN (104.3/FM). (1 hr. 30 min.)

THEATER LISTINGS

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, December 18

A CHRISTMAS CAROL—Patrick Stewart appears in a solo performance, portraying every character in the Dickens classic. Previews start 12/17 prior to an official 12/19 opening, and the play continues through 12/29's matinee. Tuesday through Sunday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m. Holiday performances 12/22 at 8 p.m. and 12/27 at 2 p.m.; $35 to $42.50. At the **Eugene O'Neill Theater,** 230 West 49th Street (246-0220). 2 hrs.

TWO SHAKESPEAREAN ACTORS—Richard Nelson's play about England's leading actor William Macready (Brian Bedford) and America's matinee idol Erwin Forrest (Victor Garber), whose different interpretations of *Macbeth* caused theatergoers to riot on Astor Place in New York in 1849; directed by Jack O'Brien. Others featured in the cast of 28 include Frances Conroy, Zeljko Ivanek, Eric Stoltz, Tom Aldridge, Laura Innes, Hope Davis, and Judy Kuhn. Previews start 12/17 prior to a 1/12/92 opening. Tuesday–Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; through 2/9/92; phone for holiday changes. **Cort,** 138 West 48th Street (239-6200). 2 hrs. 45 mins.

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; directed by Trevor Nunn; music by Andrew Lloyd Webber; Gillian Lynne is associate director and choreographer. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, there's almost too much dazzlement. Opened: 10/7/82. Wednesday at 2, $32–$50. Saturday at 2 p.m., Sunday at 3, Monday–Saturday (except for Thursdays, which are dark) at 8, $42.50–$60. Holiday schedules slightly altered, so call before you go (New Year's Eve prices $42.50 to $70). 1/6/92, *Cats* resumes normal schedule. **Winter Garden,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a new comedy revue is presented, a tribute to the area that spawned America's funniest people, featuring in the present cast stand-up comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence; directed by Larry Arrick. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $30 to $45. Opened: 12/5/91. Phone theater for holiday schedules. At the **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

CITY OF ANGELS—Michael Rupert, Joel Higgins, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter. Michael Blakemore is the director, and the result is an entertaining combination of the best of musical comedy and private-eye films of the 1940s. It boasts a funny idea, plus a slew of juicy one-liners. Opened: 12/11/89. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m., Wednesday at 2 p.m., $40 to $60. Holiday schedules may be altered, so best check in advance. At the **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

THE CRUCIBLE—Jane Adams, George Martin, Maryann Plunkett, Madeleine Potter, Martha Scott, Martin Sheen, Fritz Weaver, Carol Woods, and Michael York (all of them stars) appear in the 1953 Tony-award-winning play by Arthur Miller, focusing on the Salem witch-hunt trials of 1692, and directed by Yossi Yzraely; costumes are by Patricia Zipprodt. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $35 to $40; balcony seats at all performances are $10 for students. Runs through 1/5/92. Check theater for holiday schedules. A National Actors Theater production at the **Belasco Theater,** 111 West 44th Street (239-6200). 2 hrs. 45 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOO-nuh-suh) Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on 5 unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The faultless Abbey Theater cast (Bríd Brennan, Bríd Ní Neachtain, Catherine Byrne, Donal Donnelly, Robert Gwilym, Rosaleen Linehan, Gerard McSorley, Dearbhla Molloy) plays the first 20 weeks of the run. Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $42.50. At the **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel (of the same name) in the late 1920s, and is directed and choreographed by Tommy Tune. Featured in the cast are Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; Wednesday at 2 p.m.; $40 to $60. Check ahead for possible holiday schedule changes. Opened: 11/12/89. At the **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. ● ● **IRLS**

LOST IN YONKERS—Rosemary Harris, Alan Rosenberg, and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the Pulitzer Prize), set in 1942. Production is staged consummately by Gene Saks. It focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, and has made all four of her own children misfits, weaklings, and even a mobster. Her two grandchildren are left in her care while their father goes to work in the South. With David Chandler, Jamie Marsh, Benny Grant, and Lauren Klein. Opened: 2/21/91. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $45. Phone for holiday changes. At the **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter; lyrics by Herbert Kretzmer; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Mark McKerracher, Richard Kinsey, Susan Dawn Carson (the present Fantine), Natalie Toro, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a life-long struggle to evade capture. Opened: 3/12/87. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $30 to $60. 200 tickets at $16 apiece are available at box office, Monday through Thursday, for students and senior citizens with valid I.D.s; 2 to a person. Holiday schedules are slightly altered 12/23 to 1/5/92. New Year Eve's tickets are $40 to $80. From 1/6/92, normal schedules will prevail. At the **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Francis Ruivivar, and Hinton Battle star in a musical romance, with the score composed by Claude-Michel Schonberg; the lyrics are by Alain Boublil and Richard Maltby Jr., and the direction is by Nicholas Hytner. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Sean McDermott, Liz Callaway, and Barry Bernal. (Kam Cheng plays the Lea Salonga role Wednesdays at 2 p.m. and Saturdays at 8 p.m.) Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $30 to $100. Opened: 4/11/91. Phone for holiday changes. At the **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

NICK & NORA—Barry Bostwick and Joanna Gleason and a brand-new Asta are the stars of a musical murder mystery set in Hollywood in 1937 and based on characters created by Dashiell Hammett in *The Thin Man.* The book and direction are by Arthur Laurents; the music is by Charles Strouse; the lyrics are by Richard Maltby Jr.; the costumes are by Theoni V. Aldredge; and featured in the cast are Christine Baranski, Chris Sarandon, Yvette Lawrence, Thom Sesma, Faith Prince, Kip Niven, Michael Lombard, Jeff Brooks, Remak Ramsay, and Debra Monk. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., and Sunday at 3 p.m.; $40 to $60; Wednesday at 2 p.m., $30 to $50. Check theater for possible holiday changes. At the **Marquis Theater,** 1535 Broadway, at 45th Street (382-0100). 2 hrs. 45 mins. **IRLS**

ON BORROWED TIME—George C. Scott brings his towering presence to, and also directs, Paul Osborn's comic fantasy, based on the L. E. Watkins novel, which tells of a grandfather and his adoring, orphaned grandson (Matthew Porac). Together they encounter Death in the human form of Mr. Brink and trick him into climbing an apple tree. Through some magical power Mr. Brink is unable to escape, and as a result death is suspended throughout the universe. With Conrad Bain, Bette Henritze, Nathan Lane, Teresa Wright. Tuesday–Thursday at 8, Wednesday and Saturday at 2, Sunday at 3; $36; Friday and Saturday at 8, $40; through 1/5/92. Extra performances 12/23, 24, 30, 31, at 8; 12/31 at 2. No performances 12/24, 25 mat., 1/1/92. **Circle in the Square,** 1633 Broadway, at 51st Street (239-6200). 2 hrs. 45 mins. **IRLS**

PARK YOUR CAR IN HARVARD YARD—Riding with Jason Robards and Judith Ivey makes for a relaxing outing as they star in a 2-character play by Israel Horovitz (who is the sort of writer an endangered theater could use more of), focusing on the relationship between an irascible retired high-school teacher and his feisty live-in housekeeper (and ex-student); directed by Zoe Caldwell. Opened: 11/7/91. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $42.50. At the **Music Box Theater,** 239 West 45th Street (239-6200). 1 hr. 45 mins. **IRLS**

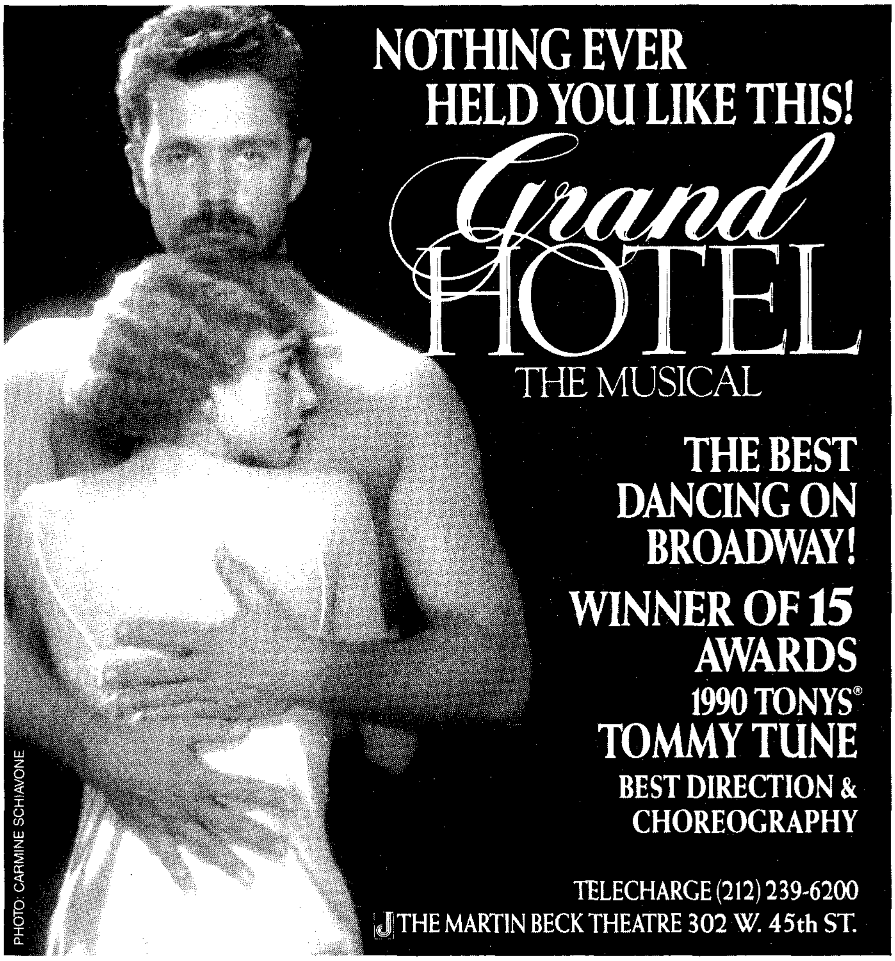
PETER PAN—The musical, based on Sir James M. Barrie's 1904 novel about a boy who "wouldn't" grow up, stars Cathy Rigby, a world gymnastics gold-medal winner, in the title role; directed by Fran Soeder, with lyrics by Carolyn Leigh and music by Moose Charlap; additional lyrics by Comden and Green, and music by Jule Styne. J. K. Simmons plays Captain Hook, and also featured are Cindy Robinson, Don Potter, Lauren Thompson, Michelle Schumaker, Karl Maschek, and Joey Cee. The flying is by the famous Foys, Peter and Garry, who have flown former famed Peter Pans: Maude Adams, Jean Arthur, Eva LeGallienne, Mary Martin, and Sandy Duncan. Tuesday through Saturday at 7:30 p.m.; Wednesday, Friday, and Saturday at 2 p.m., Sunday at 3 p.m.; extra performances 12/26, 1/2/92, at 2 p.m.; $20 to $50; plays through 1/5/92. Tuesday evenings, all orchestra seats $35. **Minskoff Theater,** 200 West 45th Street (307-4100). 2 hrs. 45 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers, audience, and stagehands alike. Featured in the cast are Karen Culliver (the Creature's love), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m., Saturday at 2 p.m., Wednesday at 2 p.m.; $35 to $60. Opened: 1/26/88. Many, many holiday changes. Phone theater for details. At the **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen. Book and lyrics by Marsha Norman; music by Lucy Simon; directed by Susan H. Schulman; choreography by Michael Lichtefeld. Featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. (Phone for holiday schedule.) Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $35–$60; Wednesday at 2 p.m., $30–$52.50; Saturday at 2, $30–$55. Opened: 4/25/91. **Saint James Theater,** 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing, Courtney B. Vance, and John Cunningham star in John Guare's multi-award-winning play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Peter Maloney, Brian Evers, Robin Morse, Colin Mitchell, Philip LeStrange, Patricia Hodges, Jace Alexander, Jon Matthews, Anthony Rapp, Stephen Pearlman, Mari Nelson, David Burke. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; no performance Christmas Eve; added matinee 12/27 at 2; $37.50–$45; through 1/5/92. Opened: 11/8/90. **Vivian Beaumont,** Lincoln Center complex, 150 West 65th Street (239-6200). 1 hr. 30 mins. ● **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six highly-deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this musical, replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman, and the lyrics are by the Comden and Green team. In the highly satisfying cast are Susan Anton (as "Mr. Ziegfeld's favorite" replacing Cady Huffman through mid-January), Dee Hoty, Dick Latessa, the Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena Jr. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91. At the **Palace Theater,** Broadway at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**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7. 440 West 57th Street (btwn 9th Ave. & 10th Ave.)
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16. 560 Third Avenue (btwn 37th St. & 38th St.)
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OFF BROADWAY

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ABSOLUTELY RUDE—Musical comedy consisting of a collection of songs and scenes about current people and topics, including Cardinal O'Connor, Kitty Kelley, Pee–wee Herman, and the Guardian Angels. Featured are Amy Ryder, Mark-Alan, Frank Maio, Virginia McMath, and Rick Crom. Music and lyrics by Rick Crom; directed by John McMahon; $12; through 12/20. Phone for holiday schedule. **Comedy Cellar Theater**, 117 MacDougal Street (254-3630).

AND THE WORLD GOES 'ROUND—*The Kander and Ebb Musical*. Entertainment celebrating 26 years of works by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis; choreographed by Susan Stroman. With Marcus Lovett, Marin Mazzie, Terry Burrell, Joel Blum, Karen Ziemba. Tuesday–Saturday at 8; Sunday at 3, Saturday and Wednesday at 2; $37.50. **Westside Theater**, 407 West 43rd Street (307–4100).

AS YOU LIKE IT—Shakespeare's play, directed by Anthony Cornish, tells of the younger son (Arnie Burton) of a noble family, and his love (Joanne Camp), who are banished from a tyrant's court, and flee into the forest. A cast of 13 is featured. Tuesday through Friday at 8 p.m., Saturday at 5 p.m. and 9 p.m., Sunday at 2 p.m.; $14 to $16; 12/13 through 1/25/92. At the **Pearl Theater**, 125 West 22nd Street (645-7708).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another, "the perfect boyfriend" (a young Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her fictitious suitor; directed by Dennis Zacek. Featured in the cast are Larry Fleischman, Roslyn Alexander, and Bernie Landis. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $25 to $32.50 (no more Thursday performances). Phone for holiday changes, At the **Lamb's Theater**, 130 West 44th Street (997-1780).

THE BELLS—A one-man (Everett Quinton) bit of late-night madness, adapted by Leopold Lewis from M. M. Erckmann and Chatrian's *The Polish Jew*, and starring Everett Quinton; directed by Eureka. Friday at 11 p.m., Saturday at 10 p.m.; $15. **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

THE BIG KNIFE—Clifford Odets's play about corruption in 1948 Hollywood; directed by A. M. Raychel. Featured in the cast are Paul Dommermuth, Madigan Ryan, Charles Fatone, Ray Lindie, and Ken Posthauser. Monday and Tuesday at 8 p.m.; Thursday through Saturday at 8:30 p.m., Sunday at 3 p.m. and 8 p.m.; $15; through 1/14/92. At the **Theater-Studio Theater**, 750 Eighth Avenue (719–0500).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the 3 madcaps, looking like men from Mars and, with their group, making an enjoyable mess of this merry performance art, with a very special kind of nonsense; directed by Marlene Swartz. Tuesday–Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $29.50 through $37.50. At the **Astor Place Theater**, 434 Lafayette Street (254–4370).

BLUEBEARD—Charles Ludlam's tale of a swinish gourmet, a vermin infesting his environs and shutting his ears to any remonstrance; featuring and directed by Everett Quinton. Featured in the cast are Kevin Scullin, Eureka, H. M. Koutoukas, Lisa Herbold, Bill Graber, Jim Lamb, and Steven Pell. Tuesday through Friday at 8 p.m., Saturday and Sunday at 7 p.m.; $25. Phone for holiday changes. At the **Charles Ludlam Theater**, One Sheridan Square (691-2271).

BOESMAN AND LENA—Athol Fugard's play about three South Americans trapped in a struggle for freedom from indignity and servitude, dircted by the playwright. Tuesday–Saturday at 8, Sunday at 7, Saturday and Sunday at 2:30; $35; through 1/26/92. **City Center Stage 1**, 131 West 55th Street (645–0905).

BORN TO RUMBA!—A musical by Michael Alasa, about sex, sin, sacrifice, and self-deception in a pre-Castro Havana nightclub. Featured in the cast are Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, and Catherine Lippencott. Thursday through Saturday at 8 p.m.; $15. Phone ahead for holiday changes. At the **DUO Theater,** 62 East Fourth Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. Featured in the cast are Nick Wyman, Larry Storch, Susan Giosa, and Ronald Maccone. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; $32.50–$35. **Promenade**, Broadway at 76th Street (580-1313).

CINDERELLA—A musical adaptation, by Norman Robbins, of the fairy tale, in English pantomime tradition, starring Melanie Wingart in the title role, plus a cast of 10; music and lyrics by Dan Levy, Amy Powers; directed by Laura Fine. Wednesday through Saturday at 7 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; there'll be no matinee on 12/26, but sspecial matinees are added 12/26 and 12/27 at 2 p.m.; $20 to $24; through 1/12/92. A Riverside Shakespeare Company production at the **Playhouse 91**, 316 East 91st Street (831-2000).

DEARLY DEPARTED—David Bottrell and Jessie Jones's play, directed by Gloria Muzio, is set in the rural South, and the action follows members of a family as they reunite for the funeral of the family patriarch. Featured in the cast are Dylan Baker, Sloane Shelton, Leo Burmester, Wendy Lawless, Linda Cook, Jill Larson, Mary Fogarty, J. R. Horne, and Greg Germann. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m.; Sunday at 3 p.m. (there are extra holiday performances 12/23, 29, and 30 at 8 p.m.); $22 to $28; through 1/10/92. At the **Second Stage Theater**, Broadway at 76th Street (307–4100).

THE DON JUAN AND THE NON DON JUAN—A musical by Neil Radisch (music) and James Milton, and David Goldstein (book and lyrics); directed by Evan Vionoulis. With Joseph Adams, Karen Mason, Vicki Lewis, Polly Pen, and Monica Carr. Musical chronicles the romantic misadventures of two men (both played by Joseph Adams). Tuesday through Saturday at 8 p.m., Sunday at 3 p.m. and 7:30 p.m.; through 12/29. No performance on Christmas Day, but there'll be an added matinee 12/28 at 3 p.m.; $18 and $22. At the Vineyard Theater's **26th Street Theater**, 309 East 26th Street (353-3874).

DOUBLE BILL—Two one-act playlets directed by Frtiz Brekeller: Leland Krane's *Talk to Me, Talk to Me*, and Curt Dempster's *Mimosa Pudica*. 12/19 through 12/22 at 8 p.m.; $10. A Frenz Production at the **Sanford Miesner Theater**, 174 Eleventh Avenue, between 22nd and 23rd Streets (947-8632).

THE DROPPER—Ron McLarty's play, directed by him, examines the plight of a family affected by the mental and physical handicaps of a child. Featured in the cast are Wendy Scharfman, Richard Long, Bob Horen, Nick Giangiullio, and John Beard. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $20 to $22.50. A Prima Artists production at the **INTAR Theater,** 420 West 42nd Street (564–8038).

THE FANTASTICKS—Longest–running show on or off Broadway (in its 32nd year!), loosely based on a Rostand play, is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring *their* children to enjoy it. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674–3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel. Featured in the cast are Mary Ellen Ashley, Kim Cea, and Avi Hoffman. Elliot Finkel is the composer and Phillip Namanworth created the lyrics; adapted for the stage and directed by Robert H. Livingston. Tuesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., Sunday at 2 p.m. and 5 p.m.; $20. At the **John Houseman Theater**, 450 West 42nd Street (564–8038).

FORBIDDEN BROADWAY–Presents a new version, *Forbidden Christmas,* through 1/5/22 only (then the original returns); with the same ingratiatingly clever cast: Mary Denise Bentley, Susanne Blakeslee, Brad Ellis, Herndon Lackey, and Michael McGrath. They satirize banal holiday songs, the exploitation of Christmas by show–biz types, and theater critics. Also, holiday spoofs of some Broadway hit shows, and celebrities on the receiving end of Alessandrini's comic harpoons as punishment for having made hit holiday records. Tuesday through Friday at 8:30 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35. At the **Theater East**, 211 East 60th Street (838-9090).

FOREVER PLAID—A musical comedy, "a many-splendored thing," written and directed by Stuart Ross, tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. Featured in the cast are Paul Binotto, Greg Jbara, Drew Geraci, and Steve Gunderson. Tuesday through Friday at 8 p.m., Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m.and 7:30 p.m.; $30 to $35. Opened: 5/20/90. **Steve McGraw's Place**, 158 West 72nd Street (595-7400). ●

FREE SPEECH IN AMERICA—A steadily entertaining monologue, written and performed by essayist/columnist/editor-at-large/author Roger Rosenblatt. Wednesday–Saturday at 8, Saturday at 2; Sunday at 3; $20; through 12/29. At the **American Place Theater**, 111 West 46th Street (840-3074).

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. Featured in the cast are three able actresses—Jacqueline Williams, Sybil Walker, and Cheryl Lynn Bruce. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 6 p.m.; $29 to $33; phone for holiday schedules. At the **Circle in the Square Downtown**, 159 Bleecker Street (254-6330).

GALILEO—Harris Berlinsky has the title role in a revival of Bertolt Brecht's play (in a 1987 English version by Charles Laughton), directed by Eve Adamson, telling of the scientist's quest for truth, and his eventual recantation. Featured in the cast are Jeanne Demers, Mark Waterman, Ian Duckett, Angela Vitale, Robert Ierardi, Tony Stone, Joseph Menino, Tony Stone, William Charles Mitchell, Elise Stone, Grant Neale, Craig Smith, and Kate Sherry. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; $16; through 2/14//92, in rotating repertory with George Bernard Shaw's 1938 play *Geneva* (see listing below). At the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

GENEVA—A revival of George Bernard Shaw's 1938 play in which an imaginary League of Nations with the allegorical figures of Hitler, Mussolini, and Franco, on trial in a courtroom peopled by foreign ministers, Soviet commissars, Third World dictators, Jewish refugees, bishops, journalists, and typists, is wired for sound and broadcast to the world; directed by Casey Kizziah. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $13; run extended through 1/31/92. At **Bouwerie Lane Theater**, 330 Bowery (677-0060).

GREETINGS—Tom Dudzick's comedy/drama about a youth who has brought his Jewish/atheist fiancée home to meet his very Catholic parents and his severely retarded brother, whereupon all plunge into an exploration into the nature of truth and tradition; directed by Seth Barrish. Featured in the cast are Natalie Ross, Marcia DeBonis, Vince O'Brien, Tom Riis Farrell, and Aaron Goodwin. Thursday through Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m.; $12; through 12/22. A Barrow Group production, **One Dream Theater**, 232 West Broadway (279-4200).

I WON'T DANCE: STEVE ROSS SINGS FRED ASTAIRE—An all-singing, all-playing, non-dancing tribute to the Astaire repertoire, with arrangements by Wally Harper and text by Michael Sommers and Steve Ross. Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $27.50; through 1/12/92. Phone for holiday changes. An American Cabaret production at the **Theater at St. Peter's**, 619 Lexington Avenue (688-7253).

JOY SOLUTION—Stuart Duckworth's play, set on the day of the Kent State shootings, starts in the Detroit apartment of a high-school choral instructor; directed by Seth Gordon. Featured in the cast are Daniel Ahearn, Anne Newhall, Leigh Dillon, Justin Cozier, and Shareen Powlett. Tuesday through Sunday at 8 p.m.; through 12/22; $12. At the **Primary Stages Theater**, 354 West 45th Street (333-7471).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of 2 married couples sharing a Fire Island beach house over a long not-so-peaceful July 4 weekend; directed by John Tillinger. Featured in the cast are Roxanne Hart, Anthony Heald, Jonathan Hadary, and Hillary Bailey-Smith. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday and Sunday at 2:30 p.m.; $35. Check for holiday changes. A Manhattan Theater Company production at the **City Center's Stage I**, downstairs, 131 West 55th Street (581-7907).

MAD FOREST—Caryl Churchill's drama explores the stories of two families, portraying their experience in Romania, a police state; directed by Mark Wing-Davey. Featured in the cast are Rob Campbell, Jake Weber, Randy Danson, Joseph Siravo, Garret Dillahunt, Mary Schultz, Tim Nelson, Lanny Flaherty, Christopher McCann, Calista Flockhart, and Mary Mara. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 12/29; $22; holiday changes may be in order, so check beforehand. A New York Theater Workshop production at the **Perry Street Theater**, 31 Perry Street (302-6989).

THE MARRIAGE CONTRACT—Ephraim Kishon's comedy with music revolves around the search for a "Ketuba," a Jewish marriage certificate, which the parents of the groom want the bride to show them before they will permit the marriage; directed by Howard Rossen. Featured in the cast are Zypora Spaisman, David Rogow, Diane Cypkin, Sandy Levitt, Richard Carlow, and Shira Flam. Current production is in Yiddish, but with simultaneous English translation through headsets. Saturday at 8 p.m., Sunday at 2 p.m. and 5:30 p.m.; $18 to $20; through 1/12/92; *check for holiday changes*. At the **Folksbiene Theater**, 123 East 55th Street (755-2231).

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. With Shona Tucker, Laura Esterman, Tom Aulino, Lisa Emery, Alice Drummond, Karl Mascher, and Tim Monsion. Tuesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $25; through 12/22. Main Stage at the **Playwrights Horizons**, 416 West 42nd Street (279-4200).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its 6th year, of 5 sensible and motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday through Thursday at 8 p.m., $30; Friday and Saturday at 8 p.m., $35; Saturday and Wednesday at 2 p.m., Sunday at 3 p.m.; $32.50. Opened 12/12/85. At the **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321). ● ●

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here 5 judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday–Friday at 8:30 p.m., Saturday at 7:30 p.m. and 10:30, Sunday at 3:30 and 7:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel**, 323 West 44th Street (262-3333).

PENN & TELLER ROT IN HELL—Not really: They've returned after a successful international tour with additions to items featured in their Broadway hit. Model Carol Perkins made the move with them, as did "Casey at the Bat," and the duck and the anvil. (Phone for holiday schedule.) Wednesday through Friday at 8 p.m., Saturday at 3 p.m., 7 p.m., and 10 p.m.; Sunday at 3 p.m. and 7 p.m. At the **John Houseman Theater**, 450 West 42nd Street (564-8038).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, Saturday at 8 p.m., Sunday at 3 and 7, Wednesday and Saturday at 2; $30. **Theater Four**, 424 West 55th Street (695-3401). ● ●

PERICLES, PRINCE OF TYRE—Nineteenth installment of the late Joseph Papp's 36-play Shakespeare's Marathon, directed by Michael Greif and featuring Campbell Scott in the title role. Story is about how we cope, individually and collectively, with the loss of people we love, examining cycles of death and birth/resurrection. Featured in the cast are Martha Plimpton (as Pericles's daughter), Robert Beatty Jr., Larry Block, Dan Moran, Paul Butler, Steve Meller, Macintyre Dixon, Don McManus, Joseph Haj, Saundra McClain, Cornelia Gonzalez, Bobo Lewis, and By-

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ron Jennings. Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday at 2 p.m.; $35. From 12/10, Tuesday through Saturday at 8 p.m., Wednesday, Saturday, and Sunday at 2 p.m.; $35; through 12/22. At the **Public/Newman Theater,** 425 Lafayette Street (598-7150).

PING CHONG'S NOSFERATU—*A Symphony of Darkness:* In a performance piece based on F. W. Murnau's 1922 classic vampire film, Ping Chong here takes a look back at Reagan-era America, with the help of slide projections and special lighting effects, plus modern dance; written and directed by Chong. Wednesday through Sunday at 7:30 p.m.; through 12/22; $15 to $18; check for holiday changes. At **La MaMa E.T.C.,** 74A East 4th Street (475-7710).

RAFT OF THE MEDUSA—Joe Pintauro's drama about a group of young people fighting for survival under desperate circumstances. Sal Trapani is directing the 13-member ensemble. From 12/10 to 19 ($20); then from 12/19, tickets are $25 and $30. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; Sunday at 2 p.m. and 7 p.m. At the **Minetta Lane Theater**, 18 Minetta Lane (307-4100).

RAGS—Crista Moore, Jan Neuerger, and Ann Crumb have leading roles in a revised version of the 1986 musical focusing on the lives of Jewish immigrants in New York at the turn of the century. The book is by Joseph Stein, the music is by Charles Strouse, the lyrics are by Stephen Schwartz and the show is choreographed and directed by Richard Sabellico. Featured in the cast are Jonathan Kaplan, Alec Timmerman, and David Pevsner. Tuesday through Saturday at 8 p.m., Sunday at 2 p.m. and 7 p.m.; $30. An American Jewish Theater production at the **Susan Bloch Theater,** 307 West 26th Street (633-9797).

REPERTORIO ESPANOL—Spanish-language dramas in repertory: Jacobo Langner's *Esperando la Carroz* ("Waiting for the Hearse"); ($15); Dolores Prida's *Botanica*; ($15); Roberto Cossa's *La Nonna* ($15); Gloria Gonzalez's *Cafe Con Leche* ($15); Soraya Maria's *Pension para Senoritas* ($15-$20). Ramon Mendez's *Los Jibaros Progresistas* ($15), and Federico García Lorca's *La Casa de Bernarda Alba* ($15). For specific dates and times phone theater. At the **Gramercy Arts Theater**, 138 East 27th Street (889-2850).

RETURN TO THE FORBIDDEN PLANET—Bob Carlton's play, dubbed "Shakespeare's Forgotten Rock 'n' Roll Masterpiece," is loosely based on the Bard's *The Tempest.* Featured in the cast are Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, and Steve Steiner—all musicians who are able to play at least 5 instruments. (Phone for holiday schedule.) Tuesday through Friday at 8 p.m.; Saturday at 6 p.m.and 10 p.m., Sunday at 2 and 6; $31 to $38. **Variety Arts,** Third Avenue and 14th Street (239-6200).

THE ROSE QUARTET—Tom Cumella's play. The "quartet" consists of 4 veteran New Yorkers on a rooftop rendezvous choosing the joy of living over the fear of aging; directed by Tee Scatuorchio. Featured in the cast are Larry Keith, Joan Copeland, Ruby Holbrook, and Mason Adams. 12/17 to 29 (no performances 12/24 and 25, but there are additional performances 12/23 and 26); Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. At the **Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

SIDDOWN!!! CONVERSATION WITH THE MOB—Three short plays by Sam Henry Kass, all capturing men on the wrong side of the law, featuring Ray Mancini, Holt McCallany, and Nicholas Turturro. Thursday through Saturday at 10 p.m.; $15; through 12/23. At the **Trocadero,** 368 Bleecker Street (242-0636).

THE SKIN OF OUR TEETH—A revival of Thornton Wilder's Pulitzer Prize-winning play dramatizing the indestructibility of mankind as it follows an allegorical family through the Ice Age, the Flood, and a modern war; directed by Robert Hupp. Featured in the cast are Craig Smith, Elise Stone, Jeanne Demers, Joe Menino, Angela Vitale, Betty Burdick, Harris Berlinsky, Robert Ierardi, William C. Mitchell, Grant Neale, and Mark Waterman. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $16; through 12/22. A Jean Cocteau Repertory production at the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun) trying to answer the question "What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance"? Directed by A. J. Antoon with an eye for zany detail. Featured in the cast are Cathy Foy, Jacquey Maltby, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., Francis Kane, and Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10:15 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $40. At the **Song of Singapore,** 17 Irving Place (228-0844).

UNIDENTIFIED HUMAN REMAINS AND THE TRUE NATURE OF LOVE—Bud Fraser's play, set in Edmonton, Canada, takes a look at the awkward rituals of what passes for dating as 7 young Canadians search for love in an era of uncertainty, conflicts, and sexual manipulation; directed by Derek Goldby. Featured in the cast are Lou Liberatore, Lenore Zann, Michael Connor, Scott Renderer, Michelle Kronin, Kimberly Pistone, Clark Gregg, and Sam Rockwell. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., and Sunday at 3 p.m. and 7 p.m.; $29.50 on Tuesday through Thursday; $32.50 on Friday through Sunday. At the **Orpheum Theater,** 126 Second Avenue (477-2477).

WHAT ABOUT LUV?—Austin Pendleton, Judy Kaye, and David Green in a 3-character musical version of *Luv*, Murray Schisgal's 1964 satire of love and human relationships; book by Jeffrey Sweet, lyrics by Susan Birkenhead, music by Howard Marren; directed and choreographed by Patricia Birch. Through 1/19/92 (a varied schedule, so phone first); $18 to $20. At **York Theater**, 2 East 90th Street (534-5366).

WILLIE & ESTHER—James Graham Bronson's play, starring Hugh Dane and Edwina Moore, and directed by Diann McCannon, tells of the pairing of two people and dwells on the battle between man's desire for good, and for goods. Tuesday through Saturday at 8 p.m., Saturday at 2, Sunday at 3 p.m. and 7 p.m.; $20–$25. A Fontana production at the **47th Street Theater**, 304 West 47th Street (1/718-596-2288).

ZION!—Phyllis Stickney and Ron Richardson are the co-stars of Beverly Trader's play with gospel music dealing with the 30-year struggle by African-Americans to found one of the first black churches in America. Wednesday through Saturday at 8 p.m., Saturday at 4 p.m.; Sunday at 3 p.m.; $16; check for holiday changes. At the **Theater of Riverside Church**, 91 Claremont Avenue at 120th Street (869-3981).

OFF OFF BROADWAY

BILLIE, MALCOLM AND YUSUF—Written and directed by Fred Newman, his play with blues and rap music is set in Heaven, where fourth-rate comediennes are trapped in "greatness," and brings them down to earth. Friday and Saturday at 8 p.m.; Sunday at 3 p.m.; $20; through 12/29. At the **Castillo Cultural Center**, 500 Greenwich Street (941-1234).

BACK BOG BEAST BAIT—Sam Shepard's trip into Cajun country, full of black magic and cowboys who have lost their way; directed by Glenn Weiss. With Charles Schick, Veri John Hite, Will Rokos, Norma Jean Howland, Elizabeth Pressman, and Stacie Linards. Thursday through Saturday at 8 p.m., 12/19, 20, 21; $10. An Inner Fires production at the **Theater at St. Clements**, 423 West 46th Street (595-0172).

EAGLE OR SUN—Sabina Berman's drama, directed by Amie Brockway, is an adaptation of an Aztec book representing the account of the Spanish Conquest of Mexico in the early 1500s. It employs traditional Mexican masks, puppets, and music to relate the historic events. With Doug Jewell, Joey Chavez, Maria Merullo, Ricky Genaro, Tera Mallen, John DiLeo. Saturday at 8; Sunday at 2; through 12/29; $10. **Open Eye Theater,** 270 West 89th Street (769-4143).

FOOLS—Neil Simon's comedy, directed by Timothy Kelleher, about a village of eccentrics and their attempts to remove a 200-year-old curse that renders them "fools." Through 12/20, and then 1/1/92–1/18; $10. **Colony**, 152 West 71st Street (595-0355).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen-food king. Evening includes dinner. Wednesday–Sunday at 8; $65. Participatory Theater production, **Il Sole**, 40 West 56th Street (696-8585).

HEATHEN VALLEY—Scott Sowers stars in Romulus Linney's play dealing with the people of his native Appalachian mountains; directed by James Houghton; with Celia Howard, Jim Ligon, Richard Bowdin, Peger G. morse, and Ann Sheahy. Through 12/22 at 8 p.m. Signature Theater Company production at **Kampo Cultural Center,** 31 Bond Street (262-1647).

INVASION OF THE OOOOGS—Eric Swirsky's science-fiction romp, directed by Filomena Riviello, about creatures from another planet; with original music by the rock band Idle Chatter. Every Monday and Tuesday at 8 p.m.; $5; through 12/30. At the **Courtyard Playhouse,** 39 Grove Street (841-0259).

IPHIGENIA IN TAURIS—A revival of one of Goethe's major plays, wherein Iphigenia's individual human heart becomes the center of gravity for the moral judgment of the play; directed by Gregorij H. von Leitis. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; $10; through 1/26/92. At the **Elysium Theater**, 204 East 6th Street (713-5478).

LEONIE IS EARLY, OR THE HAPPY SICKNESS—Feydeau's farce, with the usual mix-ups, delicate confusion, and topsy-turvy laughts; directed by Fred Fondren. Wednesday–Saturday at 8; $10; 12/20–2/1/92. **Prometheus,** 239 East Fifth Street (477-8689).

LINE—Israel Horovitz's play, in its 16th year, about 5 people who want to be first in line, directed by Doug Lieth. Wednesday and Sunday at 9:30; $10. In rep with Sonia Pilcer's *I-Land,* monologues in and about the Big Apple; Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West 13th Street (675-6677). ● ●

THE LONG CHRISTMAS DINNER—Thornton Wilder's play representing the dinner marker for one family's growth and change; directed by Brenda Lynn Bynum. With Joanna Brown, Pauline Walsh, Chris Cobb, Kathleen Vestuto, Richard Council, Dale Place, Alex Emanuel, Glo Duncan, Camilla D'Avignon, Melissa Hurst, James Jenner. Through 12/22; Wednesday–Saturday at 8; Sunday at 3 and 7; $10. **Oasis**, 230 East 9th Street (673-3706).

LOTTO—*Experience the Dream*—Cliff Roquemore's play, which he also directed, centers on the effects winning the lottery has on 12 characters in an interracial cast surrounding a black family who learn that lots of cash doesn't necessarily solve all one's problems. With Steve Baumer, C. C. Toni, John L. Bennett, Billy Ray Tyrons, Karl Calhoun, Otis Young Smith, Elise Chance, Bryan Roquemore, Bridget Kelso, Frederick Kiah, and Cyndi Galloway-O'Connor. Wednesday through Friday at 8, Saturday at 3 and 8, Sunday at 4; $8–$15; through 1/26/92. At the **Billie Holiday**, 1368 Fulton Street, Brooklyn (1/718-636-0918).

LOVE IN THE SHADOW OF THE UMBRELLA BAMBOO—Romanian émigré Oana-Maria Hock tells of a 100-year-old man who goes to a memory recording studio to have a special moment in this past re-created by a team of artist technicians. Wednesday–Saturday at 8, Sunday at 3; $12; through 12/22. Blue Heron Company at **Mazur Theater**, 555 East 90th Street (787-0422).

LYSISTRATA—A comic version of the Aristophanes play, directed by Mark McKenna, pokes fun at the battle of the sexes and the stupidity of war. Featured in the cast are Arija Bareikis, Renner Davis, Jessica Givelber, Gay Reed, Alice Palmer, Perry Levenson, Dina Rassias, Mark Lancaster, Ariane Smith, and Camille Wiedorn. $10; Thursday, Friday, and Saturday at 8 p.m.; through 1/4/92. **CBGB**, 313 Bowery (982-4052).

NO CURE FOR CANCER—Dennis Leary's one-man performance about death, disease, and eventual salvation. Wednesday–Saturday at 8:30; Friday and Saturday at 10:30; Sunday at 7; $15–$18; through 1/5/92. **Actors' Playhouse**, 100 Seventh Avenue South (691-6226).

UNA POOKA—Michael Harding's play about a mischievous imp much feared in Celtic folklore, who here exposes a family's secret abuses of their religious righteousness, hidden behind their mask of religious righteousness. Wednesday through Saturday at 8 p.m., Sunday at 7 p.m.; through 12/22. At the **Irish Arts Center**, 553 West 51st Street (978-9516).

QUADRUPLE BILL—Four one-act playlets, written by Frank D. Gilroy: *Match Point, So Please Be Kind, The Next Contestant,* and *A Way With Words;* directed by James Furlong, Stephen Roylance, Michael Slade, and Peter Cohn. With Susan Egbert, Brian Poteat, Tucker Ewing, David Letwin. Wednesday–Sunday at 8 p.m.; $10; through 12/22. At the **Shooting Gallery**, 359 Broadway, at Franklin Street (334-8381).

THE SHEPHERDS' CANTATA—*La Cantata dei Pastori:* A musical adaptation of a 17th-century Neapolitan Christmas play told in music and dance by masked characters and puppets, and featuring comic characters from the Commedia dell'Arte. Wednesday–Saturday at 8, Sunday at 3; $14; 12/18 through 22. At the **Home Theater,** 44 Walker Street (431-7434).

SINS & VIRTUES: PART I—Three one-acts directed by Melanie Sutherland. Alfred Tessier's *Backyard Bob*; Arnold Johnston and Deborah Ann Percy's *But If It Rage*; Nancy Dean's *Which Marriage?* 12/20 to 23; Friday, Saturday, and Monday at 7:30 p.m., Sunday at 2:30 p.m.; $10. At the **Musical Theater Works,** 440 Lafayette Street, 3rd floor (1/718-768-6110).

THE SLEEPY LAGOON—Georgina Reid's play is a supernatural murder mystery wherein two people are shipwrecked on a desert island possessed by the ghost of the spouse of one of them; directed by Ken Lowstetter. Featured in the cast are With Kitty Sullivan, Eric Marshall, Chris O'Neill. Thursday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m.; $10; through 12/22. At the **29th Street Playhouse,** 212 West 29th Street (465-0575).

STARS—Kevin Brofsky's play about a youth with cerebral palsy determined to be an actor (played by Ken Mitchell, a young actor who *does* have cerebral palsy); directed by Rene Houtrides. Featured in the cast are Jane LeGrande, Estelle Ritchie, Herman Arbeit, and Cornelia Mills. Friday and Saturday at 8 p.m.; Saturday at 2:30 p.m.; $10; 12/20 through 1/11/92. At the **Ernie Martin Studio,** 311 West 43rd Street, on the fifth floor (779-3051).

SUAVE SUCCUBUS or THE GHOST AND MR. TAYLOR—Clint Jefferies's sex farce of murder, intrigue, a haunted house and its unwitting inhabitants, and incubus; directed by Duane Mazey. Tuesday through Friday at 8; through 1/24/92; $15. At the **Wings Theater,** lower level, 154 Christopher Street (627-2961).

TIMES SQUARE ANGEL—Written by and starring Charles Busch as a tough nightclub chanteuse in 1948 who is visited by an angel on Christmas Eve and given the opportunity to change her selfish ways. Thursday through Sunday at 8 p.m., Saturday at 10:30 p.m.; $10; through 12/15. Featured in the cast are Theresa Aceves, Arnie Kolodner, Kenneth Elliott, Ralph Buckley, and Yvonne Singh. **Theater for the New City,** 155 First Avenue (254-1109).

TO BE...OR KNOT—A selection of one-acters encompassing the lives of various writers: Robert Monticello's *Stage Fright*; Geralyn Horton's *Ex-Machina*; William Borden's *Hangman* and *Moving Letters*; Christopher Wood's *The Pact*. Through 12/23; phone for details. $10. **Impact,** 612 Eighth Avenue (391-0418).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake, and celebrate with Rick Pasqualone and Sharon Angela, who are the happy couple. Wednesday through Sunday at 7 p.m., Saturday and Sunday at 2 p.m.; phone for prices (279-4200). ● ●

TROUBLEMAKERS—A triple bill—Leonard Melfi's splendid *Birdbath,* Larry Myers's *White Boys Can't Rap,* and Henry Wyatt's *I'm Alone, Honest*—is seen through 12/21, Saturday at 8; $5. Fourth floor Studio Theater of **Real Theater,** 1026 Sixth Avenue (529-0103).

TWILIGHT TIME—Frank Faso's play, set in the fifties, shows a family struggling to survive themselves and each other; directed by James Jennings. Featured in the cast are Jane Culley, Mark Corum, Michael Goldstrom, and Christopher Jennings. 12/19, 20, 21, 22 at 8 p.m.; $10. At the **American Theater of Actors,** 314 West 54th Street (581-3044).

VICTOR FRANKENSTEIN—A Gothic horror story adapted, directed by Terry O'Reilly; based on Mary Wollstonecraft Shelley's novel. Saturday and Sunday at 2 p.m. and 6 p.m.; $7.50; through 1/5/92. A Mabou Mines production at the **Sideshows by the Seashore,** on the Coney Island Boardwalk in Brooklyn, at West 12th Street (1/718-372-5159).

YOU CAN'T TAKE IT WITH YOU—A revival of Kaufman and Hart's farce about a family of eccentrics who truly believe money and power are irrelevant, that happiness alone is essential; directed by Lee Gundersheimer, with a cast of 16. Thursday–Saturday at 8, Sunday at 3 and 7; $10; through 12/22. **Avalon,** 2744 Broadway at 105th Street (316-2668).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, TM, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.—Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till 11:30, Sat. till midnight. Closed Mon. **(M)** **No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, TM.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3–5. D Mon.–Sat. 6–11. Sun. hot and cold buffet noon–9. Private parties for 20–80. **(E)** **AE, CB, DC, MC, TM, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French bistro. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D daily 6–2 a.m. **(M–E)** **AE, MC.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

RESTAURANTS

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled tuna or mahi mahi, baby-back lamb chops, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D daily 5–11:30. Private parties for 100. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 4 a.m. Private parties for 50–200. Dancing Fri.–Sat. after 11. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CAFE ESPANOL—63 Carmine St. (675-3312). Casual. Spanish/Mexican. Spcls: chicken ajillo, beef sauter, tapas. Res. sug. L and D daily noon–midnight. **(I–M)** **AE, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E)** **AE, CB, DC, MC, V.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M–E)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, veal extremena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, TM, V.**

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: ravioli de St. Jacques, snapper au beurre gingandre, *persillade de carre d'agneau au thym frais.* Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11:30. Wine bar nightly till 2 a.m. Private parties for 10–40. **(M)** **AE, CB, DC, MC, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. Through 1/15: Pre-fixe chili and micro-brewing beer tasting, res. nec. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, TM, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Private parties for 50. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia

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sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROCCO'S—181 Thompson St., bet. Bleecker and Houston Sts. (677-0590). Casual. Italian. Spcls: veal chop, zuppa di pesce, spaghetti al pesto. Res. sug. L and D daily noon–11:30. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VILLA MOSCONI —69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Private parties for 25–200. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Jazz Mon.–Fri. from 5, Sat.–Sun. from 9:30. **(I-M)** **AE, CB, DC, MC, TM, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.–Sat. noon–11. Private parties for 70. Closed Sun. **(M)** **AE.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. (I–M) AE, MC, V.

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L and D Mon.–Sat. noon–midnight. Private banquets for 120. Valet parking with D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HAN IL KWAN—20 W. 33rd St. (279-7799). Casual. Korean-Japanese. Spcls: kalbi pulgoki, sushi, sangsunkuyi. B Mon.–Fri. 7 a.m.–9 a.m. L daily 11:30 a.m.–3. D daily 6–10. **(I)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Tue.–Fri. noon–3. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Strolling guitarist. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, TM, V.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE, TM.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE.**

UNLIMITED PASTABILITIES—901 Sixth Ave., at 33rd St., A & S Plaza on the 7th floor (629-9393). Casual. Italian. Spcls: bacon and cream with curly fettuccine, pepper pasta with garlic and oil, tomato spaghetti primavera. No res. B daily 8 a.m.–11:30 a.m. L daily

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WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: yellow fin tuna with balsamic vinegar, black pepper fettuccine with grilled shrimp, pan-roasted sea-scallops with roast garlic vegetables. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

THE CATTLEMAN—5 E. 45th St. (661-1200). Dress opt. American. Spcls: prime ribs, steak, ribs, Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Mon.–Fri. 3:30–11, Sat. to 11:30, Sun. 3–10. Piano bar in saloon Mon.—Fri. 5–11. Free D parking Mon.–Sat. 5–midnight. **(M)** **AE, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC, TM.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

8½ RESTAURANT—208 E. 52nd St. (759-7373). Casual. Southern Italian. Spcls: antipasto salad, pasta aurora with sundried tomatoes, breast of chicken Positano, (all dishes served family style). L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–10. Private parties for 25. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to

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GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. French. Spcls: la roulade de saumon et endives au coulis de tomates, le pot-au-feu de homard au choux et riesling, magret de canard roti au miel et confit d'oignons. D daily 6–midnight. Pre-theater D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30, Fri.—Sat. to 11. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, *médaillons de veau aux morilles*. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ORSINI'S—227 E. 50th St. (750-5315). Jacket required. Modern Italian. Spcls: carpaccio di salmone with caper sauce, lasagnette al pesto, pollo mimosa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

OSADA—6 E. 48th St. (319-5678). Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:45. D daily 5–10. **(I)** **AE, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Tapas bar. *Pianist nightly. Private parties for 12. Free parking.* Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

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THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, TM, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly.

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ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

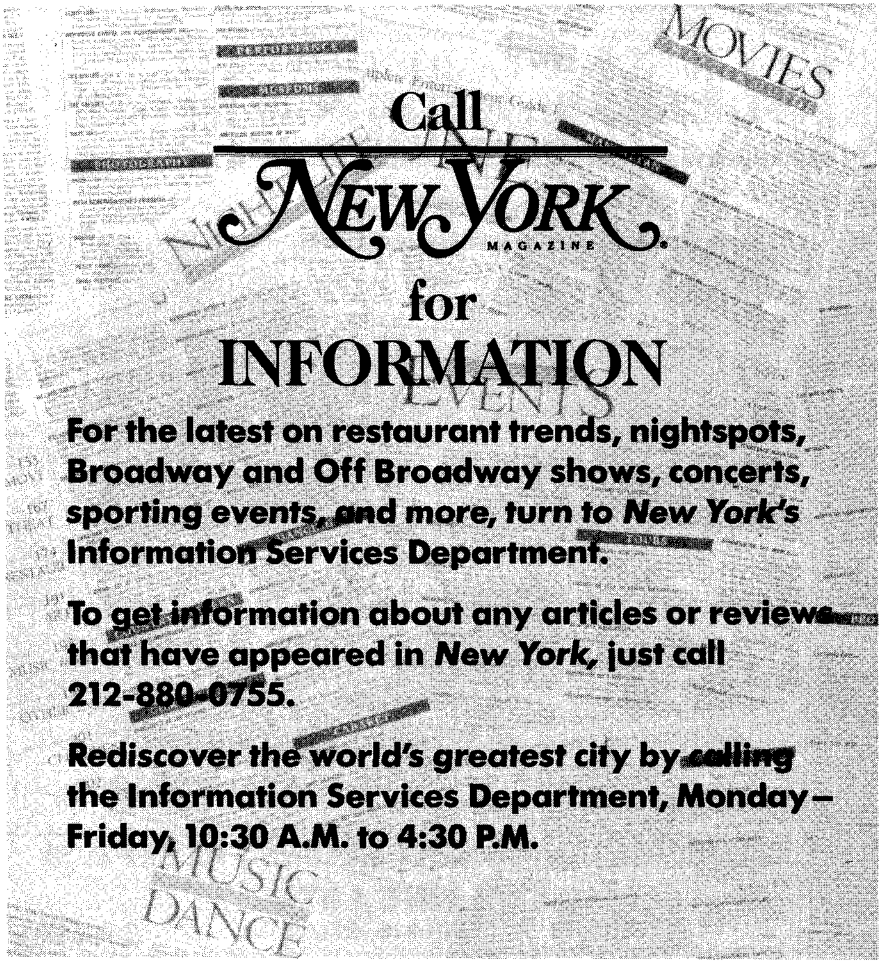
CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, TM, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Tue.–Sat. noon–3. D Mon.–Sat. 4:30–11:30. Reduced rate D parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**



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FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Pre-fixe D. Private parties for 30–150. Free D parking from 5:30. **(M)** **AE, DC, MC, TM, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pretheater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, TM, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, petto di pollo alla parmigiana, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pretheater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Br Sun. 11:30 a.m.–2:30. Dancing. Private parties. Closed Sun.–Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight,

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TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, TM, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean cakes with dandelion greens and cajun crawfish, warm lobster tostada salad with chili avocado sauce, seared loin of venison with white bean-broccoli rabe succotash and pistachio pesto. L Tue.–Sat. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to 11:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, TM, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC, TM.**

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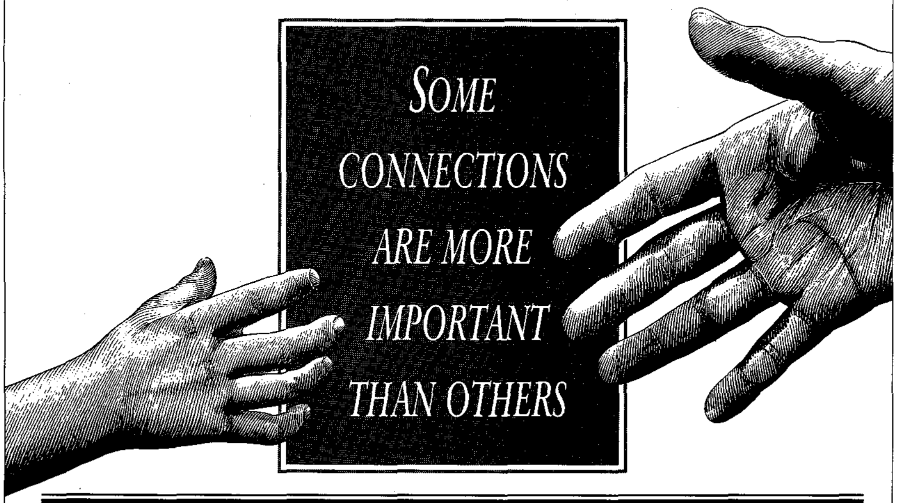

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NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, saddle of rabbit stuffed with lobster, roast guinea hen with confit and potato cake, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, TM, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

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CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE EQUENSE—1291 Madison Ave., bet. 91st–92nd Sts. (860-2300). Casual. Italian. Spcls: lobster ravioli, broiled veal chop with shitakii mushrooms, homemade foccacia, Equense neapolean. Res. sug. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5–11, Sun. 10. **(M)** **AE, MC, V.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S *from* 10:30. *Pre-theater* D *Mon.–Sat.* 6–7. *Pianist daily* 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CA'NOVA—696 Madison Ave., bet 62nd–63rd Sts. (838-3725) Casual. Mediterranean. Spcls: smoked duck carpaccio with porcini vinaigrette; terrine of grilled eggplant, red snapper and chevre; risotto of squab, saffron and peas. Res. sug. L Mon.–Sat. *noon–2:30.* D *Mon.–Sun.* 5:30–11. **(M-E)** **AE, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. *Pianist Tue.–Sat. from* 11. *Private parties.* **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

GIRASOLE—151 E. 82nd St. (772-6690). Casual. Italian. Spcls: orechietti, venison sauteed with red wine, osso buco. Res. nec. L daily noon–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 35. **(M)** **AE.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M-E)** **AE, CB, DC, MC, TM, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res.

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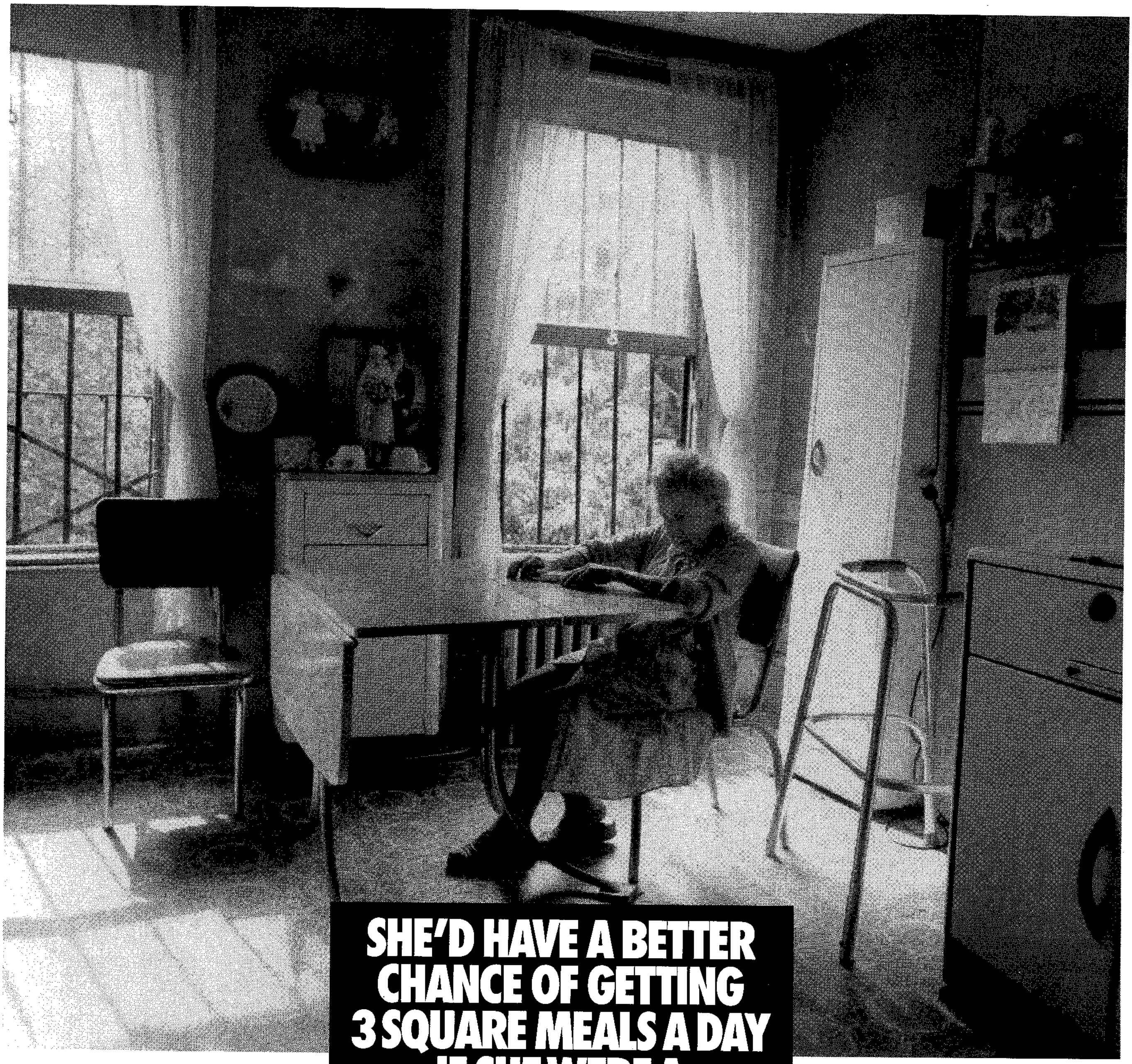

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nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.–Sat. noon–11:30, Sun. 1–10:30. Private parties for 75. **(M–E)** **AE, CB, DC, MC, V.**

MAMBO GRILL—174 E. 82nd St. (879-5516). Casual. Continental-Venezuelan. Spcls: pabellon criollo, grilled seafood, roast leg of pork. Res. sug. Br Sun. noon–4. D daily 5–midnight. Bar till 2 a.m. Ent. Wed. 8:30–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

PRIMOLA—1226 Second Ave., at 64th St. (758-1775). Casual. Italian. Spcls: panzoti Genovese, imported branzino grilled with fresh herbs, roast veal thinly sliced with roast potatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 5–11. **(M–E)** **AE.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, TM, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m. **(M)** **AE, DC, MC, V.**

WILKINSON'S SEAFOOD CAFE—1573 York Ave., bet. 83rd–84th Sts. (535-5454). Dress opt. American-seafood. Spcls: snapper with sake and black bean sauce, grilled marinated swordfish, roast lobster with sauce American. Res. sug. D only Mon.–Sat. 6–10:30, Sun. 5–9. **(E)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

ROXY'S—2120 Broadway, at 74th St. (799-1160). Casual. American-continental. Spcls: penne with scallops, grilled salmon with roasted pepper sauce, steak au poivre. Res. sug. L Mon.–Sat. 11:30 a.m.–4. Br Sun. 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, DC, MC, V.**

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RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, TM, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

LE TRIOMPHE—21-50 44th Drive, Long Island City (718-706-0033). Casual. Classic French-provencale. Spcls: le jarret de veau, rouget au basilic, supreme de volaille Marrakech. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11, Sun. 3–9. Private parties for 40. Pianist Fri.–Sat from 8–10. **(M–E)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

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STUART DAVIS/GRAHAM NICKSON—Paintings and watercolors from all periods of his career/Figurative paintings. Through 12/21. Salander-O'Reilly, 20 E. 79th St. (879-6606).

HERBERT FERBER—Paintings and sculpture from the past ten years by this New York School artist (1906–1991); through 1/2. Knoedler, 19 E. 70th St. (794-0550).

OTTO FRIED—Metal reliefs; through 12/20. Moeller, 52 E. 76th St. (988-8483).

ALAN GLASS—Thirty-four assemblages and constructions from 1971 to 1991 that reflect the artist's Surrealist leanings; through 12/28. Bernard, 33 E. 74th St. (988-2050).

SU GROSS—Recent abstract paintings that combine fragmented passages of landscape with geometric shapes; through 1/15. The New York Academy of Sciences, 2 E 63rd St. (838-0230).

PETER HAYES—Works in laminated porcelain by a British ceramist; through 12/21. Graham, 1014 Madison Ave. (535-5767).

JORGE IMMENDORF—Drawings, paintings, and objects from the 1960s; through 12/21. Werner, 21 E. 67th St. (988-1623).

ROBERT M. KULICKE/BESSIE JAMIESON—Recent still-life paintings in frames designed and made by the artist/Jewelry designed in collaboration with Mr. Kulicke. Through 12/21. Davis & Langdale, 231 E. 60th St. (838-0333).

MARINO MARINI—Portraits on paper and sculptures of heads from the estate of the artist; through 12/20. Kent, 47 E. 63rd St. (980-9696).

PHILIP TAAFFE—Recent abstract paintings; through 1/11. Gagosian, 980 Madison Ave. (744-2313).

JESSICA TCHEREPNINE—Botanical watercolors; through 1/15. Shepherd, 21 E. 84th St. (861-4050).

CY TWOMBLY—Prints from the early 1950s through 1983; through 1/4. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

57th Street Area

ALEXANDER ARCHIPENKO—Sculptures from 1909 to 1954, in terracotta, bronze, and aluminum; through 12/28. Adler, 41 E. 57th St. (308-0511).

ARMAN—Recent works that transform the outward appearance of recognizable objects, such as bicycles or radios, through a processed manipulation of their surfaces; through 12/21. Del Re, 41 E. 57th St. (688-1843).

DONALD BAECHLER—Paintings from 1981–1982; through 12/21. Baron/Boisante, 50 W. 57th St. (581-9191).

RICHARD BAKER/CHARLES G. SHAW—New still-life paintings/Paintings from the 1930s and 1940s. Through 1/4. Washburn, 41 E. 57th St. (753-0546).

LOTHAR BAUMGARTEN—An installation of painted wall works and photographs and a book, all titled "Carbon"; through 1/25. Goodman, 24 W. 57th St. (977-7160).

WILLIAM BECKMAN—Recent paintings of the female nude in a series titled "Dossier of a Classical Woman"; through 1/11. Steibel Modern, 32 E. 57th St. (759-5536).

JAKE BERTHOT—New paintings; through 12/21. McKee, 745 Fifth Ave. (688-5951).

CLAUDIO BRAVO—Meticulously rendered drawings of still life and figures; through 1/4. Marlborough, 40 W. 57th St. (541-4900).

GIORGIO CAVALLON—Watercolors fom the 1940s through the 1970s; 12/17–1/30. McCoy, 41 E. 57th St. (319-1996).

JOHN CHAMBERLAIN—New etchings and monotypes made with layers of crushed and twisted plates and brightly colored transparent and metallic inks; through 1/4. Pace Prints, 32 E. 57th St. 421-3237).

WILLIAM DUNLAP—Narrative paintings of the American landscape and constructions; through 1/4. French, 24 W. 57th St. (247-2457).

BRUNO GIRONCOLI—Large-scale works on paper from the past two decades of mechanical and fetishistic imagery, by a Viennese artist; through 1/30. Ulysses, 41 E. 57th St. (754-4666).

DUNCAN HANNAH—Drawings that evoke memories of childhood; through 12/28. Tatistcheff, 50 W. 57th St. (664-0907).

JUHANNI HARRI—Assemblages made from junk and found objects by a Finnish artist; through 2/1/92. CICA, 724 Fifth Ave. (586-2422).

ROYCE HOWES/GWENN THOMAS—Paintings on paper that resemble constricted views of landscapes, still lifes, and portraits/Cibachrome photographs that rearrange existing architecture. Through 12/21. Borgenicht, 724 Fifth Ave. (247-2111).

EDWARD KOREN—Drawings, prints, and watercolors; through 12/21. Dintenfass, 50 W. 57th St. (581-2268).

SEYMOUR LIPTON—Drawings, maquettes, and sculpture from the last decade of his life; through 12/22. Babcock, 724 Fifth Ave. (535-9355).

ELSIE MANVILLE—Small works on paper; through 1/11. Kraushaar, 724 Fifth Ave. (307-5730).

AGNES MARTIN—Eight paintings executed during the past year; through 1/4. Pace, 32 E. 57th St. (421-3292).

ANA MENDIETA—Earth and body works from her "Silueta" series executed between 1973 and 1980, mainly in Mexico and Iowa; through 1/11. Lelong, 20 W. 57th St. (315-0470).

PATON MILLER/ADAM STRAUS—Paintings that depict daily life with gravity and humor/Paintings of industrial landscapes. Through 12/21. Haime, 41 E. 57th St. (888-3550).

ED MUSANTE—Images of primitive animals and figures in Japanese rice paper layered onto birch panel with casein, gouache, and powdered pigments; through 12/21. Schmidt-Bingham, 41 W. 57th St. (888-1122).

JOAN NELSON/DIANE ARBUS—New paintings that evoke a timeless and personal landscape/Photographs from her "Untitled" series, taken at a home for the mentally retarded during 1970–71. Through 12/28. Miller, 41 E. 57th St. (980-5454).

BEVERLY PEPPER—Cast-bronze wall reliefs; through 1/4. Emmerich, 41 E. 57th St. (752-0124).

PABLO PICASSO/LUCIEN CLERGUE—Drawings, prints, sculpture, and ceramics/Black-and-white and color photographs of the bullfight. Through 12/20. Krugier, 41 E. 57th St. (755-7288).

RUGGERO SAVINIO—New paintings that explore contemporary life in Italy, depicting images of figures in interior and landscape settings; through 1/18. Daverio, 41 E. 57th St. (826-4210).

TOM SLAUGHTER—Paintings, drawings, and prints of familiar objects on bright colored monochromatic backgrounds; through 1/8. Siegel, 24 W. 57th St. (586-0605).

DANIEL SPOERRI—Paintings from his "Background Landscapes" series, derived from a collection of paintings by a Munich copyist; through 12/31. Zabriskie, 724 Fifth Ave. (307-8492).

THEODOROS STAMOS—An overview of paintings by this Abstract Expressionist; 12/12–1/18. ACA, 41 E. 57th St. (644-8300).

JIM TOUCHTON/AMY SMITH—Paintings of landscapes and gardens in East Hampton/Still-life paintings that function as jigsaw puzzles. Through 1/4. Fischbach, 24 W. 57th St. (759-2345).

BILL TRAYLOR—Paintings of animals, people, abstract forms, and events on cardboard by this artist who was born into slavery in 1856 and began painting at the age of 82; through 1/11. Ross, 50 W. 57th St. (307-0400).

PATTY WARASHINA—Large-scale polychrome ceramic figurative sculptures; through 1/11. Drutt, 724 Fifth Ave. (974-7700).

EDWARD ZUCCA/MICHELLE HOLZAPFEL—Narrative furniture that comments on current social and political issues/Turned and carved objects. Through 1/4. Joseph, 745 Fifth Ave. (751-5500).

SoHo and TriBeCa

EDDIE ARNING—Drawings by this Outsider artist; through 1/18. Ricco/Maresca, 105 Hudson St. (219-2756).

MILTON AVERY/THOMAS GEORGE—Monotypes from the 1950s/Pastel drawings executed at the pond and nature preserve at the Institute for Advanced Study in Princeton, New Jersey. Through 1/11. Snyder, 588 Broadway (941-6860).

LAURA BAIRD—An installation titled "Jonestown Carpet," that includes a needle-made carpet depicting an aerial view of the Jonestown, Guyana site as it appeared in 1978; through 12/28. Baer, 476 Broome St. (431-4774).

JOHN BALDESSARI/MARKUS RAETZ—Recent editions of photogravure and aquatint prints using Hollywood film stills/Prints using photogram and photogravure techniques. Through 1/5. Crown Point Press, 568 Broadway (226-5476).

GEORG BASELITZ—His recent "Zeitgeist" paintings that depict a stark, turbulent image rendered upside-down; through 12/21. Boone, 417 W. Broadway (431-1818).

JACQUES BEDEL—Recent works by an Argentinian artist, presented as part of "Art of the Americas: The Argentine Project"; through 1/4. Lipton, 67 Prince St. (925-7140).

JOHN BEERMAN—Paintings of trees in a series titled "The Sound of the Trees"; through 12/21. Lorence-Monk, 578 Broadway (431-3555).

ALAN BELCHER—Portraits of people living in emergency relief operation sites in Monrovia; through 12/28. Belcher, 476 Broome St. (431-4774).

LUIS BENEDIT—Recent works by an Argentinian artist, presented as part of "Art of the Americas: The Argentine Project"; through 1/4. Good, 532 Broadway (941-8066).

SEYMOUR BOARDMAN/HAYDN DAVIES—Abstract paintings that depict white planes broken by jagged lines of color/Reliefs and freestanding sculptures in metal. Through 1/25. Shapolsky, 99 Spring St. (334-9755).

ORLANDO AGUDELO-BOTERO—Paintings and multiples; through 1/24. Meisner, 96 Greene St. (431-9589).

DANIEL BUREN/PEPE ESPALIU—An installation of situated works/Projects and works on paper. Through

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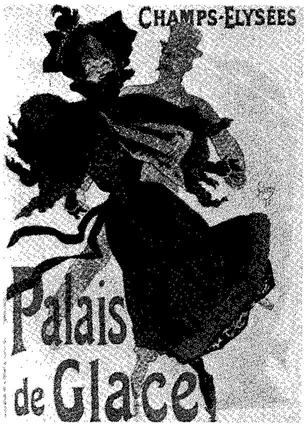

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12/21. Weber, 142 Greene St. (966-6115).

DAVID CABRERA—Watercolors, photographs, and a sculpture; through 12/23. 303, 89 Greene St. (966-5605).

HYUN SOO CHOI—Seven large-scale paintings; through 12/21. Thread Waxing Space, 476 Broadway (966-9520).

LISA COLLADO—Collages; through 12/21. David, 594 Broadway (431-1015).

MARY COZENS-WALKER—Recent sculpture; through 1/25. Staempfli, 415 W. Broadway (941-7100).

FORD CRULL—New paintings that depict layers of symbolic imagery; through 12/28. M-13, 72 Greene St. (925-3007).

JAMES DEWOODY/ROBERT GORDY—Figurative paintings that explore violence in American society as reflected in the national obsession with professional sports/Small-scale works on paper spanning his career from the 1950s until his death in 1986. Through 1/4. Roger, 136 Prince St. (966-4017).

TENNESSEE RICE DIXON/ZENA ZIPPORAH—Assemblages, collages, and books. Through 2/1. Granary Books, 568 Broadway (226-5462).

SEAN EARLEY—Paintings of New York scenes by a Texas-based artist; through 12/21. Bridgewater/Lustberg, 529 Broadway (941-6355).

LAUREN EWING—New sculpture; through 1/8. Brown, 23 Watts St. (219-1060).

DAN FLAVIN/HANS COPER—An installation of three fluorescent light wall works/Ceramic works from 1960s and 1970s. Through 12/21. Rubin Spangle, 395 W. Broadway (226-2161).

RUSSELL FLOERSCH—Recent abstract paintings; through 12/28. Stux, 155 Spring St. (219-0010).

GLORIA FRIEDMANN—New sculpture; through 12/21. Marcus, 578 Broadway (226-3200).

NORBERTO GOMEZ/VICTOR GRIPPO—Sculptures that explore the contradictions of political and cultural life in Argentina, presented as part of "Art of the Americas: The Argentine Project"; through 1/9/Conceptual works, as part of the same project; through 1/25. Fawbush, 74 and 76 Grand St. (274-0660).

ANN HAMILTON—An installation titled "Malediction" that utilizes cloth, wine, dough, bowls, and casks; through 1/4. Louver, 130 Prince St. (925-9205).

RAOUL HAGUE—Six new sculptures carved from walnut, sycamore, cherry, and elm that relate to geological and other natural landscape forms; through 12/28. Lennon, Weinberg, 580 Broadway (941-0012).

JAMES HENNESSEY—Paintings of surreal environments that are reminiscent of Italian Renaissance paintings; through 12/21. Pearl, 420 W. Broadway (966-5506).

IAN HORNAK—New paintings; through 12/31. Perlow, 560 Broadway (941-1220).

MICHAEL HURSON—Paintings, drawings, and sculpture executed over the past 24 years; through 12/21. Cooper, 155 Wooster St. (674-0766).

JASPER JOHNS—Prints and related works from "The Seasons" series; through 1/4. Alexander Editions, 476 Broome St. (925-2070).

RONALD JONES—New works; through 12/21. Metro Pictures, 150 Greene St. (925-2027).

BEN KINMONT—His "Reciprocity" paintings; through 1/11. Gering, 476 Broome St. (226-8195).

IMI KNOEBEL—Recent abstract paintings; through 1/1. Gladstone, 99 Greene St. (431-3334).

JEFF KOONS—New works in various media, including silkscreened painting, and marble, glass, and polychromed wood sculptures; through 12/21. Sonnabend, 420 W. Broadway (966-6160).

WLODZIMIERZ KSIAZEK—Recent paintings; through 1/4. Gibson, 568 Broadway (925-1192).

STEPHEN LACK/LESLIE LERNER—Landscape paintings by both; through 1/4. Rosenberg, 115 Wooster St. (431-4838).

ALFRED LESLIE—Early figure paintings from his "Grisaille" series of 1962–67; through 12/21. Flynn, 113 Crosby St. (966-0426).

JODY LOMBERG—Paintings on knitted wool, slabs of marble, and aluminum mesh; through 1/11. Arena, 128 Wooster St. (226-1420).

HOWARD LONN—Paintings in which a single iconic subject, such as a figure, is set against a monochromatic, highly-textured background; through 1/4. 49th Paral-

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lel, 420 W. Broadway (925-8349).

CHRISTIAN MARCLAY—New works; through 1/31. Cugliani, 40 Wooster St. (966-9006).

DEBORAH MASTERS—A monumental hydrocal sculpture titled "World View" that comprises nine adult figures in procession, each one a psychological portrait of an individual known to the artist; through 12/21. Ledis-Flam, 584 Broadway (925-2806).

ANDREW MASULLO—Paintings of cats and dogs in a "paint-by-number" style; through 12/21. Fiction/nonfiction, 21 Mercer St. (941-8611).

BRUCE MCGREW/PAUL SHORE—Paintings that depict figures from ancient myths in lyrical, imaginary landscapes/New works. Through 12/21. Condeso/Lawler, 76 Greene St. (219-1283).

GEORGE MOORE—Recent paintings; through 12/21. Plumb, 81 Greene St. (219-2007).

YASUMASA MORIMURA—Photographs in which the artist places himself in major works from Western art history; through 12/21. Luhring Augustine, 130 Prince St. (219-9600).

JIM MORPHESIS—Expressionistic figure paintings; through 1/4. Katzen, 475 Broome St. (966-4469).

KATHY MUEHLEMAN—Recent abstract paintings; through 12/21. Auchincloss, 558 Broadway (966-7753).

JAMES NARES—New works; through 12/28. Kasmin, 580 Broadway (219-3219).

LAURA NASH/ALEXANDER WILSON—Industrial forms that are lit from within/Paintings executed in shades of gray that serve as metaphors for waste disposal sites. Through 12/29. Theodore, 580 Broadway (274-8260).

ROSS NEHER/ANDREW YOUNG—Recent abstract paintings in a series titled "Concinnity"/Works on paper. Through 12/23. Beitzel, 102 Prince St. (219-2863).

HERMANN NITSCH—Drawings and paintings related to his performances; through 1/16. Nolan, 560 Broadway (925-6190).

DAVID NYZIO—Recent mixed-media works; through 12/21. Postmasters, 80 Greene St. (941-5711).

GIULIO PAOLINI—Recent sculptures and collages; through 12/21. SteinGladstone, 99 Wooster St. (925-7474).

KATHERINE PARKER—Large abstract paintings from her "Stigmata" series; through 12/31. Foster Goldstrom, 560 Broadway (941-9175).

GARY PETRI—A memorial exhibition of abstract paintings; through 12/21. Donahue, 560 Broadway (226-1111).

GLORIA PETYAR—Works by an Australian aboriginal artist; through 1/25. Australia, 98 Greene St. (274-9835).

MIGUEL ANGEL RIOS—Drawings and sculpted amulets; through 1/4. Cavin-Morris, 560 Broadway (226-3768).

FRED SANDBACK—A new work titled "Ten Part Vertical Construction" in which lines are "drawn" from floor to ceiling using single strands of woolen yarn; through 1/11. Markey, 55 Vandam St. (627-4446).

MIRIAM SCHAPIRO—Collage works that are imaginary collaborations with Frida Kahlo; through 1/11. Steinbaum, 132 Greene St. (431-4224).

JULIA SCHER—An installation of surveillance equipment; through 12/21. Hearn, 39 Wooster St. (941-7055).

PETER SCHMERSAL—Small-scale paintings of landscape and still-life objects that reflect the artist's overall economy of means; through 1/18. Thorp, 103 Prince St. (431-6880).

RICHARD SERRA—A new large-scale steel sculpture and drawings; through 1/11. Gagosian, 136 Wooster St. (228-2828).

GERMAN STEGMAIER—Drawings and objects; through 12/31. Brandt, 55 Van Dam St. (620-3830).

LINDA STOJAK—Abstract paintings; through 1/16. Haller, 415 W. Broadway (219-2500).

BERNAR VENET—Three large-scale installation sculptures; through 1/4. Baghoomian, 555 Broadway (941-1410).

JACQUES VIEILLE—Sculptures that celebrate imaginary moments in the history of architecture; through 12/21. Shainman, 560 Broadway (966-3866).

ANDRE VOZNESENSKY—Recent collages; through 1/4. Sperone Westwater, 121 Greene St. (460-5497).

WILLIAM WEGMAN—New paintings in which traces of imagery form a kind of personal and imaginary map; through 1/4. Sperone Westwater, 142 Greene St. (431-3685).

TOM WESSELMANN—Works from the 1960s through the 1980s, including paintings, drawings, and metal pieces; through 12/21. Davidson, 415 W. Broadway (925-5300).

NOLA ZIRIN—New paintings and assemblages; through 1/7. Kelly, 591 Broadway (226-1660).

Other

FRANK BOWLING—Abstract paintings with collage and heavily built-up surfaces; through 1/18. Jennings, 219 E. 2nd St. (674-3939).

ARLAN HUANG/JULIANNE SWARTZ—Paintings that incorporate color laser copies of old photographs/Constructions of fetishistic interiors. Through 12/29. PS 122, 150 First Ave. (228-4150).

GERALD POUSSIN—An installation of furniture sculptures, carpets, theater sets, costumes, and psoters; through 1/26. Swiss Institute, 35 W. 67th St. (496-1759).

ARTHUR RACKHAM—Paintings, watercolors, and drawings by this English artist who illustrated *Grimm's Fairy Tales, Peter Pan, Gulliver's Travels,* and other well-known books; through 2/19. Butler Library, Columbia University, W. 116th St. between Broadway and Amsterdam Ave. (854-2231), Mon.–Fri. 9–4:45.

FRANZ SCHWARZINGER—Paintings of figures in states of metamorphosis; through 12/20. Austrian Cultural Institute, 11 E. 52nd St. (759-5165).

ARTHUR SINGER—Paintings of birds from rain forest habitats; through 3/2. Central Park Zoo Gallery, 64th St. at Fifth Ave., in Central Park (861-6030), daily, 10–4:30.

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—25 E. 77th St. (439-6800). 19th- and 20th-century paintings by Bellows, Benton, Cassatt, Homer, Prendergast, Sargent; through 12/28.

BERRY-HILL—11 E. 70th St. (744-2300). "The Prowed Tower: Early Images of the Flatiron Building," with paintings, drawings, prints, and photographs by Coburn, Gleizes, Gropius, Hassam, Stieglitz, others; through 12/28.

CADE—1045 Madison Ave. (734-3670). Drawings by Bennett, Berthot, Di Suvero, Quaytman, Rotterdam, Wallach, others; through 1/18.

CUDAHY'S—170 E. 75th St. (879-2405). Works by Basham, Day, Godbee, McNickle, Mendenhall, Wood, others; through 1/4.

ELYSIUM—28 E. 78th St. (628-2942). Christmas tree ornaments by Adams, Beckley, Colette, Lane, Norvell, Rand, Kosloff, Robinson, others; through 12/30.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "Six American Modernists," with works by Hartley, Lachaise, Nadelman, O'Keeffe, Sheeler, Storrs; through 1/4.

LUX—1021 Madison Ave. (861-6839). 19th- and 20th-century paintings by Bricher, Hale, Johnson, Richards, Smillie, others; through 12/21.

MARBELLA—28 E. 72nd St. (288-7809). 19th- and 20th-century paintings by Bricher, Clark, Hallowell, Reid, Wyant, others; through 1/18.

MARKS—1018 Madison Ave. (861-9455). An exhibition to benefit Act Up (AIDS Coalition to Unleash Power); through 12/21. See Cooper, under Group Shows, SoHo & TriBeCa.

SCULPTURE CENTER—167 E. 69th St. (879-3500). Through 12/24: "Emerging Sculptors 1991," with works by Albert, Costa, Rizzo, Semmes. Through 12/31: "Grief in an Age of Scientific Advance," an installation by Bill Beirne.

SPANIERMAN—50 E. 78th St. (879-7085), Tue. and Thu.–Sat. 9:30–5:30, Wed. 9:30–7:30. Paintings of flower gardens by 19th- and early 20th-century American painters, including Bricher, Champney, Dodge, Hitchcock, Redmond, Twachtman, others; through 12/28.

STONE—48 E. 86th St. (988-6870). Paintings and sculpture by Baribeau, Estes, Gibson, Inoue, Ludwig, Thiebaud, others; through 1/4.

YORK—21 E. 65th St. (772-9155). American still-life paintings by Carles, Demuth, Francis, Lucioni, Stella, Tiffany, others; through 1/11.

57th Street Area

DE NAGY—41 W. 57th St. (421-3780). "American Panorama," with works by Downes, Freilicher, Gregor, Porter, Rubenstein, others;through 1/11.

DEUTSCH—29 W. 57th St. (754-6660). Paintings, drawings, and sculpture by 20th-century American artists; through 12/31.

EMMERICH—41 E. 57th St. (752-0124). "Abstract Painting: The 90s," curated by Barbara Rose, with works by Ashbaugh, Buchwald, Chase, Crile, Hitch, Jensen, Murray, Willis, others; 12/19–1/25.

FRUMKIN/ADAMS—50 W. 57th St. (757-6655). Recent bronze sculpture by Adams, Arneson, Breivik, Dill, Fay, Macdonald, Silver, Vital, Winters, others; through 12/31.

HARBOR—24 W. 57th St. (307-6667). Works on paper by Bellows, Benton, Hassam, Tissot, Whistler, others; through 1/1.

HEIDENBERG—50 W. 57th St. (586-3808). A benefit exhibition for God's Love We Deliver, Inc., with miniature works by Edelmann, Frank, Meadmore, Natkin, Rivers, others; through 12/28.

HERSTAND—24 W. 57th St. (664-1379). "New Latin American Painting," with works by Alfonzo, Elizondo, Galan, Gamarra, Kuitca, Palacios, Rios, Serrano, Vega; through 12/30.

I.B.M. GALLERY OF SCIENCE AND ART—590 Madison Ave. (745-6100), Tue.–Sat. 11–6. "The Pleasures of Paris: From Daumier to Picasso"; "Wisdom and Compassion: The Sacred Art of Tibet"; through 12/28.

JANIS—110 W. 57th St. (586-0110). "conceptual abstraction," with works by Bleckner, Diao, Dona, Heilmann, Komoski, Lasker, Levine, Nozkowski, Reed, Taaffe, Zinsser, others; through 12/21.

MIDTOWN PAYSON—745 Fifth Ave. (758-1900). Works by Baskin, French, Levine, Marsh, Prestopino, Shahn, others; through 1/5.

RAVAGNAN—41 E. 57th St. (223-1860). Works by artists who exhibit with the Kent Gallery in Kent, Connecticut; through 12/20.

ST. ETIENNE—24 W. 57th St. (245-6734). "Viennese Graphic Design: From Secession to Expressionism," with works by Hoffmann, Klimt, Olbrich, Schiele; through 1/11.

SACKS—50 W. 57th St. (333-7755). Works by artists of the Harlem Renaissance period and later; through 12/31.

SHEEHAN—41 E. 57th St. (888-4220). "American Lithography: 1860–1991," with works by Bellows, Cassatt, Homer, Johns, Marden, Pollock, Rauschenberg, others; through 1/18.

SOLOMON—724 Fifth Ave. (757-7777). Works by Chamberlain, Harris, Matta-Clark, Oppenheim, Serra, Smithson, Weiner; through 1/11.

TILTON—24 W. 57th St. (247-7480). Works by artists working in Brooklyn, including Alexander, Arm, Birch, Durward, Gillespie, Ramirez-Jonas, Schiavo, Tiravanija, Tomaselli; through 12/21.

SoHo and TriBeCa

A/C PROJECT ROOM—580 Broadway (226-7271). "Shooter's Hill," with works by Boochever, Edelson, Jones, Leonard, Mosher, Silverthorne, others; through 12/19.

ALEXANDER—270 Lafayette St. (941-9094). "At the End of the Day," with works by Evans, Gonzalez-Torres, Fritsch, Morrison, Pittman, Rosen, Weems, Wool; through 12/21.

ALEXANDER—59 Wooster St. (925-4338). Drawings by Anderson, Artschwager, Chase, Freud, Lemieux, Mullican, Otterness, Thek, Winters, others; 12/21–1/25.

ART IN GENERAL—79 Walker St. (219-0473). "Dismantling Invisibility: Asian and Pacific Islander Artists Respond to the AIDS Crisis," with works by Abraham, Chu, Kentaro, Teraoka, others; "Close Scrutiny," with works by Amoroso, Cheng, DeGroot, Oji, Zlamany, others; "Hope Springs Eternal," window installation by Lynne Yamamoto; through 12/20.

ARTISTS SPACE—223 W. Broadway (226-3970). "Working," with installations by Bright & Gonchar, Flint, Jacobsen, Kybartas, Millner; through 1/11.

BERLAND HALL—579 Broadway (274-9580). Works by Carlson, Conley, Liu; through 1/4.

BLUM HELMAN WAREHOUSE—80 Greene St. (226-8770). Works by Banovich, Crewdson, Croak; through 12/28.

BRIET—558 Broadway (334-0433). "Domenikos Theotokopoulos: A Dialogue," with works by Ahearn, Applebroog, Delaney, Fischl, Gutierrez, Tacla, Wojnarowicz, others; through 1/25.

CERES—91 Franklin St. (226-4725). A benefit exhibition for Choice; through 12/27. See SoHo 20, under Group Shows, SoHo & TriBeCa.

COOPER—155 Wooster St. (674-0766). An exhibition to benefit Act Up (AIDS Coalition to Unleash Power); through 12/21. See Marks, under Group Shows, Madison Avenue & Vicinity.

COWLES—420 W. Broadway (925-3500). Drawings by Africano, Bates, Cobo, Dickson, Ferrer, Gianakos, Hammond, Williams; through 2/1.

EINSTEIN—591 Broadway (226-1414). "Beyond the Picturesque: Landscape on Paper," with works by Awalt, Bates, Freilicher, Murphy, Pearlstein, Wilson, others; through 12/21.

ENGELHORN—591 Broadway (966-6882). Works by Capps, Hoffmann, Kohn, Sasaki, Scarritt; through 1/25.

ERGANE—469 W. Broadway (228-9600). Works by Alexander, Francis, Haring, Kostabi, Warhol, Zuloaga, others; through 1/31.

HELANDER—415 W. Broadway (966-9797). Works on paper by Brown, Buck, Goodman, Heino, Lorenz, McKie, Merkin, Rubin, Scanga, Shapinsky, Slonem, Torreano, Weisbecker; through 1/11.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works by twelve contemporary artists from the Dominican Republic; through 12/30.

HOFFMAN—429 W. Broadway (966-6676). Works by Forstromm, Nice, Wolski; through 1/8.

JAMISON THOMAS—588 Broadway (925-1055). Small-scale paintings and sculpture by Flechemuller, Lipski, Martin, Warhol, others; through 12/21.

KIND—136 Greene St. (925-1200). Drawings and paintings by ten artists who have lived for the past ten years at the Haus der Kunstler at Gugging, the State Institution for Psychiatry in Austria; through 1/4.

KLARFELD PERRY—472 Broome St. (941-0303). "Figures and Faces," with works by Ellis, Greene, Katz, Kunc, Mapplethorpe, Neel, Nuchi, Rivers, Sedaka, Unger; through 1/4.

KLEIN—594 Broadway (431-1980). "Trains II," with works by Casebere, Ericson & Ziegler, Ferrara, Mullican, McBride, others; through 1/18.

LEE—966-2676). "Ornament: (Ho Hum All Ye Faithful)," with holiday ornaments by 100 artists; through 1/11.

MOLICA—379 W. Broadway (219-2244). Works by Davis, Pfaff, Langatta; through 1/15.

MUNROE—130 Prince St. (226-0040). "The Painters," with works by Armstrong, Bradford, Brett, Feinberg, Imber, Kelly, Watler, others; through 12/28.

NEWBURG—580 Broadway (219-1885). "1969," with works by Acconci, Barry, Haacke, Hesse, Jenney, Johns, Nauman, Palermo, Smithson, Sonnier, others; through 12/21.

NOSEI—100 Prince St. (431-9253). Works on paper by Basquiat, Bowen, Ceccobelli, Kuitca, Mueller, Oppenheim, Rule, Schuyff, others; through 1/30.

PACE—142 Greene St. (421-3292). Works by gallery artists; through 1/11.

P.P.O.W.—532 Broadway (941-8642). Works by Busto, Morris, Raymond, Silverman; through 12/21.

PRETTO—103 Sullivan St. (431-3041). Constructed black paintings by Allain, Kretschmer, Simons; through 12/21.

PROTETCH—560 Broadway (966-5454). "Stubborn Painting: Now and Then," with works by Bess, Feeley, Guston, Heilmann, Lasker, Nozkowski, Taaffe, others; through 1/25.

ROSEN—130 Prince St. (941-0203). Works by Brody, Hayes, Leonard, Pierson; through 12/21.

SERMAS—19 Greene St. (431-5743). "Figure Variations," with works by Aroujo, Barowitz, Brown, Ittner, Passlof, Salle, Shurtleff, Schactman, Wilder; through 1/4.

SHAFRAZI—130 Prince St. (274-9300). Watercolors and works on paper by Bleckner, Calder, Clemente, De Kooning, Guston, Long, Morley, Rosenquist, others; through 1/25.

SOHO 20—469 Broome St. (226-4167). Benefit art exhibition for Choice; through 1/3. See Ceres, under Group Shows, SoHo & TriBeCa.

STAIB—8 Greene St. (941-5977). Works by artists who exhibit their work with The Bachelier-Cardonsky Gallery in Kent, Connecticut; through 1/25.

STARK—594 Broadway (925-4484). "Open Field," with works by Haynes, Heinrich, Kefalos, Maltz, Valentine; through 12/21.

STENDHAL—622-26 Broadway (505-1201). "True Love and Other Stories..." with works by Asher, Cutrone, Diodato, English, Mitrotti, Rolston, Tompkins, others; through 12/31.

TRENKMANN—189 Lafayette St. (274-8273). "Heaven," with works by De Palma, Diodato, Robertshaw, Slonem, Wides, others; through 1/8.

TWINING—568 Broadway (431-1830). Works by Benca, Gertsch, James; through 12/21.

WEISS—68 Laight St. (925-7313), Thur.–Sat. 12–6. "Earth Memories," with paintings and sculptures by Dent, Fine, Handorff, Lathrop, Martin, Raymond; through 1/31.

WIMMER—560 Broadway (274-0274). Works by Byron, French, Miller, Solomoukha; through 12/31.

Z—382 W. Broadway (334-1932). Works by Arslan, Fleming-Deutschman, May, Wei; through 1/9.

Other

BARUCH COLLEGE—17 Lexington Ave. (387-1130). Northwest Coast Indian art and abstract paintings from the 1940s and 1950s by eight "Indian Space" artists, including Barnet, Barrell, Barrer, Busa, Daum, DeMott, Lewin, Wheeler; through 12/17.

CBGB—315 Bowery (334-9670). "Exiles on Mainstreet," with works by Bicini, Dean, Gosfield, Pettibone, Reiland, Winters, others; through 1/25.

COLUMBIA UNIVERSITY—Wallach Art Gallery, Schermerhorn Hall, Broadway and 116th St. (854-7288), Wed.–Sat. 1–5. "Victorian Pleasures: American Board and Table Games of the 19th Century; through 1/25.

FEDERAL HALL NATIONAL MEMORIAL—26 Wall St. (344-3830), Mon.–Fri., 9 a.m.–4:45. "Visions of Washington Irving: Selected Works from the Collections of Historic Hudson Valley"; through 12/31.

GLASS—315 Central Park West (787-4704), Wed.–Fri. 1–6. Works on paper by Carmi, Gross, Hecht, Soyer, Weber, others; through 1/10.

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780). Photographs of actresses and prostitutes from the 1930s and 1940s by Yasuzo Nojima; window installation by Tomie Arai; through 1/11.

HOFSTRA UNIVERSITY—Hempstead, N.Y. (516-463-5474). Mon.–Fri. 10–4. "Marvelous Mona Show," curated Doug Hilson, with over 2000 images of Mona Lisa; through 1/15.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (718-658-7400). "Malcolm X: The Man, The Meaning," with works by Brown, Catlett, Coe, Little, Rand, Tisdale; through 1/25.

MET LIFE—24 E. 24th St. (578-2723). "Different Drummers," with works by Butler, Doyle, Hawkins, Massey, Sudduth; through 2/1.

NEWHOUSE CENTER FOR CONTEMPORARY ART AT SNUG HARBOR—1000 Richmond Terrace, Staten Island (718-448-2500). "Neoteric Jewelry," with works by Babetto, Dziuba, Freeman, Marx, Quigley, others; through 1/19.

PRISUNIC—409 W. 14th St. (633-1624). "Love on the Beat," with works by Mingo, Steinitz, Tana, Zadikian; through 1/11.

THE GALLERY, THREE ZERO—30 Bond St. (505-9668). "Paperworks," with works by Abrams, Batcheller, Berry, Gray, Hambleton, Nash, Pistolesi, Sigmund, others; through 12/21.

WHITE COLUMNS—154 Christopher St. (924-4212). "Casual Ceremony," with works by Friedman, Hayes, Hughes, Kinmont, Lukas, Matzko, Mott, Scanlin; in the White Rooms, works by Berkinblit, Bankemper, Hodges; through 1/13.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island (718-816-4506), Thu.–Sun. 12–5. $2 contribution. "The Larky Life"—photographs taken by Austen from her front lawn in the late 19th and early 20th centuries that document Victorian social life; through 12/30.

ZEKE BERMAN—Recent photographs that make use of specific and non-objective geometric forms; through 1/11. Lieberman & Saul, 155 Spring St. (431-0747).

ALISON BURNETT—Hand-colored black-and-white still lifes and portraits; through 1/5. Rice, 325 W. 11th St. (366-6660), Thu., Fri., Sat. 1–7, Sun. 1–6.

CAVIN-MORRIS—560 Broadway (226-3768). Photographs by Mexican photographers, including M. Bravo, L. Bravo, Iturbide, Meyer, Renoso, Vargas, others; through 1/4.

CULTURAL SERVICES OF THE EMBASSY OF FRANCE—972 Fifth Ave. (439-1400), Mon.–Fri. 9:30–5. "Plaisir du Photographe (The Photographer's Pleasure)," with works by Alekan, Donoso, Goldin, Lyon, Parr, Roux, Salgado, others; through 12/24.

DRAKE—50 W. 57th St. (582-5930). Photographs of New York scenes by Abbott, Devine, Evans, Feininger, Levitt, others; through 12/30.

MACDUFF EVERTON—Panoramic landscape photographs taken in Big Sur, Yosemite, Brooklyn, and other locations in the United States; through 1/4. Borden, 560 Broadway (431-0166).

GREENBERG—120 Wooster St. (334-0010). Photographs of New York City by Evans, Frank, Hine, Liepzig, Riis, others; through 1/18.

EVELYN HOFER—Portraits of the people of Soglio, a small Swiss village; through 1/18. Witkin, 415 W. Broadway (925-5510).

STEPHENIE HOLLYMAN—Photographs of retired mariners taken at The Sailor's Snug Harbor in Sea Level, North Carolina; through 1/1. South Street Seaport Museum, 209 Front St. (669-9430), daily 10–5, free.

HORST—Platinum palladium photographs of nudes, still life, and plants from the past sixty years; through 1/25. Staley-Wise, 560 Broadway (966-6223).

HOUK FRIEDMAN—1094 Madison Ave. (628-5300). "The Twentieth Century City: New York 1900–1990," with works by Bing, Frank, Hine, Kertesz, Strand, Weegee, others; through 1/4.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "Mountains: Sixty Years of Photographs by Bradford Washburn"; "Sheila Metzner 1991: A Retrospective"; through 2/2.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 2/16: "The Legacy of W. Eugene Smith: Twelve Photographers in the Humanistic Tradition."

MICHAEL KENNA—Photographs of landscapes in Czechoslovakia, his native England, and his current place of residence in the bay area of San Francisco; through 12/21. Van Eck, 420 W. Broadway (219-0717).

DAVID LACHAPELLE—Photographic tableaux collaged onto the gallery's walls; through 12/21. Liguori, 93 Grand St. (334-0190).

LEHMAN COLLEGE—Bedford Park Blvd. West, Bronx (960-8211), Tue. 2–8, Wed.–Sat. 10–4. Contemporary photography from the Soviet Union; through 12/21.

KEN LIGHT—Photographs that document the hardships of Mexican workers as they cross the border into the United States and make new lives for themselves in California; through 12/27. Chovnick, 39 E. 20th St. (529-8943).

O. WINSTON LINK—20" X 24" black and white photographs of the Norfolk and Western railroad taken between 1955–60; through 12/21. Danziger, 415 W. Broadway (226-0056).

LOWINSKY—575 Broadway (226-5440). Photographs by

De Clercq, Herschel, Larsen, from the Graham Nash Collection; through 12/21.

MIDTOWN Y—334 E. 14th St. (674-7200), Mon.–Thu. 12–8, Sun. and Fri. 12–4, closed Sat. Photographs by Digiacomo, Duca, Heiser; through 1/12.

INGE MORATH—Photographs of Russia taken since 1965; through 12/21. Berman-E.N., 138 Greene St. (431-1010).

PATRICK NAGATANI/HOLLY ROBERTS—New photographs that trace our atomic history through New Mexico/Painted photographs. Through 12/28. Baum, 588 Broadway (219-9854).

NEW YORK SCHOOL OF INTERIOR DESIGN—155 E. 56th St. (753-5365). Photographs of Paris in the years between 1880 and 1914 from the Archives of Roger-Viollet; through 2/27.

SEAGRAM—375 Park Ave. (572-7379), Mon.–Fri. 9–5. "Night Lights," with photographs by Eggelston, Friedlander, Hine, Outerbridge, Steichen, Winogrand, others; through 1/17.

AARON SISKIND/RUTH THORNE-THOMSEN—Photographs from 1949–1961 that were sent as Christmas greetings/Large-scale black-and-white photographs of colossal statuary heads. Through 12/28. Miller, 138 Spring St. (226-1220).

MIRO SVOLIK—Recent photographs in a series titled "Tales of Slovakia"; through 1/11. Levy, 415 W. Broadway (941-0009).

WESSEL O'CONNOR—580 Broadway (219-9524). Physique photographs from 1950 through the 1960s; through 12/21.

GEORGE WOODMAN—Black-and-white photographs that combine art historical images, in a series titled "Museum Pieces"; through 1/11. Toll, 146 Greene St. (431-1788).

HARRY ZEITLIN/PHILIP LIEBERMAN—Photographs of the Pacific Northwest/Photographs that document the culture of old Tibet. Through 1/4. Urdang, 23 E. 74th St. (288-7004).

PERFORMANCE

LA MAMA ETC.—74A E. 4th St. (254-6468). Through 12/22, Wed.–Sun. at 7:30: Ping Chong's "Nosferatu—A Symphony of Darkness." Thu., Sun., $15; Fri. and Sat., $18.

P.S. 122—150 First Ave. (477-5288). 12/19–22 at 8: Judith Jackson and the ThunderthighRevue in "Huhbebah's House." $10. 12/20–21 at 11: Tim Miller in "Sex/Love/Stories." $10. 12/19–22 at at 9: Lisa Nelson and Cathy Weis in "An Abondanza in the Air." $10.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 1/19: "Frank Lloyd Wright: Preserving an Architectural Heritage."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 2/23: "Chiefly Feasts: The Enduring Kwakiutl Potlatch." Through 1/19: "Wilderness America." Through 3/1/92: "Birds in Art." Through 1/6: "Origami Holiday Tree."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 1/5: "Undercurrents in the Floating World: Censorship and Japanese Prints." Through 3/15: "Motifs and Meanings in Asian Art: Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Period Rooms . . . Williamsburg Murals . . . Through 2/28: "Quattrocento: Early Italian Panel Paintings." Through 12/30: "Recent Print Acquisitions." Through 12/29: "Objects of Myth and Memory: American Indian Art at The Brooklyn Museum." Through 1/5: "Sigmar Polke." Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Wed.–Sun. 12–5. $2.50; children under 12 $1; free Wed.

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 12/30: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 5/31/92: "Brice Marden—Cold Mountain." Through 2/2/92: "Lawrence Weiner: Displacement." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21/92: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21/92: Walter De Maria's "The New York Earth Room."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50, students and seniors $1; free Thurs. Through 8/14/92: "Come All you Gallant Heroes: The World of the Revolutionary Soldier.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Through 1/12: "Nicolas Lancret."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.–5, Thu. 10 a.m.–9, Sun. noon–5. $2, children $1. Through 1/19: "Experiencing Sculpture: The Figure in American Art 1850–1990." Through 6/30: "Glenview Mansion: Orientation Gallery and Touch Collection." Through 3/30: "Childhood Life: 1880–1910." Through 1/12: "Progessions and Processions: Recent Sculpture by Helene Brandt."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th St. at Twelfth Ave. (245-0072). Wed.–Sun., 10 a.m.–5 (last admission at 4). $7, children $4, seniors $6. Twentieth-century technology highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; The Growler, a 317-foot long guided missile submarine; The USS Edson.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 2/18/92: "The Sigmund Freud Antiquities: Fragments from a Buried Past." Through 1/26: "From Expressionism to Resistance, Art in Germany 1909–1936: The Marvin and Janet Fishman Collection."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. Through 1/26: "Forever Wild: The Adirondack Experience."

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.–Fri. 11 a.m.–4, Sun. 10 a.m.–3. Free. Through 1/5/92: "Meddling with Peddling: The Pushcart Wars."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . 12/24–3/22: "John Singer Sargent's Alpine Sketchbook: A Young Artist's Perspective." Through 1/5: "American Watercolors from The Metropolitan Museum of Art." Through 1/12: "Neo-Impressionism: The Friends and Followers of Georges Seurat." Through 1/12: "Seurat." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 1/15: "The Spanish Guitar." Through 1/5: "Resplendence of the Spanish Monarchy: Renaissance Tapestries and Armor." Through 2/23/92: "East Asian Lacquer: The Florence and Herbert Irving Collection." Through 2/16: "Stuart Davis, American Painter." Through 1/12: "Annual Christmas Tree and Baroque Neapolitan Creche." Through 3/15: "French Architectural and Ornament Drawings of the 19th Century." Through 1/31: "Picturing Africa: Photographs of the Zulu, 1870–1900." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 1/5: "Masterpieces of the Morgan Library."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 11:30 a.m.–7:30. Free. Through 1/1: "Swiss Folk Art: Celebrating America's Roots."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $4; seniors $4; Thu. 5–9 pay what you wish. Through 1/15: "Selections from the Drawings Collection." Through 12/31: "Tadao Ando." Through 12/31: "Pleasures and Terrors of Domestic Comfort." Through 1/7: "Dislocations." Through 1/7: "New Photography 7." Through 3/24: "Richard Serra: Afangar Icelandic Series." Through 3/24: "For 25 Years: Gemini G.E.L." Through 1/28: "Projects: Art Speigelman."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern."

MUSEUM OF STATEN ISLAND—75 Stuyvesant Place, Staten Island, N.Y. (727-1135). Mon.–Sat. 9 a.m.–5, Sun. 1–5. $2.50; students and seniors $1.50.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $2 Through 2/16: "The Artistic New York of Louis-Comfort Tiffany." Through 2/23: "The Committed Eye: Alexander Alland's Photography." Through 7/93: "Broadway! 125 Years of Musical Theater." Through 1/5: "Season's Greetings." Through 5/17/92: "Remember the Children: Daniel's Story."

NASSAU COUNTY MUSEUM OF FINE ART—Northern Boulevard, Roslyn (516-484-9337). Tue.–Fri. 10 a.m.–4:30., Sat.–Sun. 1–5. Free. Through 2/9: "Landscape of America: The Hudson River School to Abstract Expressionism." Through 2/9: "Dual Cultures: Taiwan/New York—Six Realist Painters."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 3/12/92: "Samuel F. D. Morse: A Bicentennial Tribute to the National Academy's Founder."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 12/29: "The Interrupted Life."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 4/5/92: "While They Fought: The Home Front in New York City." Through 1/26: "Imagining the New World: Columbian Iconography."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 2/15: "Documents of Dissent." Through 1/4: "Revelations and Revolution: German Expressionist Prints and Books." Through 2/22/92: "King Arthur: Looking at the Legend." Through 3/7/92: "Edna St. Vincent Millay." **New York Library for the Performing Arts**, 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through

1/4: "The Theaters of Lucille Lortel." Through 2/17/92: "Carl Michel: Design for the Ballet."

NEW YORK TRANSIT MUSEUM—Boerum Place and Schermerhorn St., Brooklyn (718-330-3060). Tue.–Fri. 10 a.m.–4, Sat. 11 a.m.–4. $2; seniors $1.50; children $1. Through 4/30/92: "Subway Stories: Paintings by Sandra Bloodworth."

PARRISH ART MUSEUM—25 Job's Lane, Southampton, L.I. (516-283-2118). Mon., Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2. Through 2/2/92: "Malcolm Morley: Watercolors."

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 2/9/92: "Dennis Oppenheim: And the Mind Grew Fingers."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 12/29: "Fragile Ecologies: Artists' Interpretations and Solutions." Through 12/20: "Kenny Scharf's Closet No. 9." Through 2/2/92: "Mel Chin: Viewpoints." Through 1/12: "Bridges: Symbols of Progress."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830). 12/11–12/20: "From Pineapples to Pine Trees: Christmas Through the 19th Century."

SOUTH STREET SEAPORT MUSEUM—Fulton St. between South and Water Sts. (669-9400). Daily 10 a.m.–5. $6, seniors $5, children $3. Through 3/22: "A Mariner's Fancy: The Whaleman's Art of Scrimshaw." Through 3/22: "Herman Melville's Picture Gallery." Through 2/16: "Hemm'd Thick with Sailships."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. "1990–1991 Artists in Residence: Ada Pilar Cruz, Leonardo Drew, Eve Sandler." Through 6/7/92: "Africa and the Diaspora: Selections from the Permanent Collection."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 3/1: "Abstracting the Landscape: The Artistry of Landscape Architect A.E. Bye."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 2/2/92: "Celebrating Calder." Through 1/5: "American Life in American Art: Selections from the Permanent Collection, 1950–1990." Through 3/1/92: "Alexis Smith." Through 12/29: "New Directions in Holography." Through 3/15/92: "Variations on Themes." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30: "Painted Forms: Recent Metal Sculpture." Through 2/8/92: "Ellen Driscoll: The Loophole of Retreat." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 12/28: "Immaterial Objects." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 2/14/92: "Between Mondrian and Minimalism: Neo-Plasticism in America."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale on 1/14.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). Next sale on 1/13.

DOYLE—175 E. 87th St. (427-2730). Next sale on 1/8.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 12/18 at 10:15 a.m. and 2: "Comic Books." On view from 12/14. 12/18 at 10:15 a.m. and 2: "Arcade American Paintings." On view from 12/14. 12/19 at 10:15 a.m.: "Couture Clothing." On view 12/14. 12/19 at 10:15 a.m. and 2: "Arcade Furniture & Decorations." On view from 12/14.

SWANN—104 E. 25th St. (254-4710). 12/19 at 1: "Hebraica & Judaica." On view from 12/16.

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Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

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Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, December 18

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conductor/**ITZHAK PERLMAN,** violinist. Foss's *Three American Pieces* for orchestra and violin (world premiere); Mahler/Britten's *What the Wild Flowers Tell Me;* Mendelssohn's Violin Concerto in E Minor; Mendelssohn's Symphony No. 4 in A, Op. 90, "Italian." 92nd Street Y at 8. $45.

NEW YORK CITY GAY MEN'S CHORUS, Gary Miller conductor. Robert Seeley's *Fanfare and Noel* (world premiere); works by Susa, Adler, Vaughan Williams, others. Carnegie Hall at 8. $10–$32.

MANHATTAN CHAMBER ORCHESTRA, Richard Auldon Clark conductor. Works by Sibelius; Gershwin's *Rhapsody in Blue*. Symphony Space at 8. $10.

JULIE WILSON, vocalist; with pianist William Roy. Songs of Noel Coward and Cole Porter. Kaufman Theater, 534 W. 42nd St. (279-4200). Through 12/31: Mon., Wed–Fri. at 8; Sat. at 5 and 8; Sun. at 3. $25.

NEW YORK CHORAL SOCIETY CHAMBER SINGERS, John Daly Goodwin and Penna Rose conductors. Brahms's *Liebeslieder Waltzes;* Poulenc's *Four Advent Motets;* classical and popular Christmas music. St. Bartholomew's Church, Park Ave. and 50th St. (627-0024), at 8. $10.

CARROLLE SINGE—With the Dicapo Children's Choir and Dicapo Singers; featuring tenor Roger Ohlsen. Excerpts from Britten's *St. Nicholas,* and traditional Christmas carols. St. Jean Baptiste Church, Lexington Ave. and 76th St. (307-7171), at 7. $15.

EUGENIA ZUKERMAN, flutist/**ANTHONY NEWMAN,** keyboardist. Music of Bach and Handel. New York Public Library, 42nd St. Main Branch (340-0849), at 6. Tickets available in Rm. M6; $7.50.

MANHATTAN SCHOOL OF MUSIC—Producer David Noon's all-Stravinksy concert. Excerpts from *Petrushka; Pastorale;* Concerto for Two Pianos; Four Russian Songs; excerpts from *Le Rossignol;* Septet. Hubbard Recital Hall, Broadway and 122nd St. (749-2802), at 8. Free.

ALISON DEANE, pianist. Works by Mendelssohn, Beethoven, Rakhmaninov, Debussy. Proshansky Auditorium, City University Graduate Center, 33 W. 42nd St. (642-2641), at 6. Free.

JUILLIARD CONCERTS IN THE GARDEN—West Side String Players. Works by Mozart, Boccherini, Schubert. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

MEET THE COMPOSERS—Juilliard students perform works by alumni Elliott Carter, David Diamond, and Richard Trythall, all of whom will discuss their compositions. Paul Recital Hall, 60 Lincoln Center Plaza (Broadway and 65th St.; 517-4200), at 8. $10.

LINDA RUSSELL AND COMPANIE—Musical celebration of Christmas in early America. St. Michael's Church Hall, 225 W. 99th St. (666-2656), at 8. $8.

MELODIOUS ACCORD, INC.—Alice Parker conducts a sing-in of Christmas carols familiar and unfamiliar. Central Presbyterian Church, Park Ave. and 64th St. (663-1165), at 7:30. $5.

RENEE GUERREO, pianist. Rare works by Granados, Mompou. Yamaha Communications Center, 142 W. 57th St., at noon. Free.

MIDTOWN JAZZ AT MIDDAY—Vocalist Barbara Lea, pianist Wes McAfee. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3.

Thursday, December 19

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor. With soprano Carol Vaness. Mozart's German Dances, K. 509; Mozart's Symphony No. 41, "Jupiter"; Stravinsky's *Apollo;* scenes from Strauss's *Daphne.* Avery Fisher Hall at 8. $10–$50.

NEW YORK CHAMBER SYMPHONY/ITZHAK PERLMAN—See 12/18.

JULIANNE BAIRD, soprano/**THE AULOS ENSEMBLE.** "A Baroque Christmas." Works by Corette, Scarlatti, Vivaldi, Bach. Medieval Sculpture Hall at the Metropolitan Museum of Art, at 6:30 and 8:30. $30.

WINTER SOLSTICE CELEBRATION—Paul Winter's "Winter Consort Winter Solstice Whole Earth Christmas Celebration." With the Dimitri Pokrovsky Singers, from Russia, and Celtic singer Noirin Ni Riain. "A musical, theatrical, environmental event." Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $18, $25.

VIENNA BOYS CHOIR—Carols and works by Purcell, Heiller, Britten, Mozart. WFC Winter Garden, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505), at 12:15. Free.

HANDEL'S MESSIAH—The Peniel Concert Choir and Chamber Orchestra, Byung Choun Lee conductor. Alice Tully Hall at 8. $10–$50.

NEW YORK CITY GAY MEN'S CHORUS—See 12/18.

MENDELSSOHN STRING QUARTET—Violinists Ida Levin and Nicholas Mann, violist Katherine Murdock, cellist Marcy Rosen. Works by Turini, Tchaikovsky, Ginastera. Merkin Concert Hall at 8. $15.

MICHAEL BLUM, pianist. Weill Recital Hall at 8. $20.

OUT OF AFRICA!—African music and dance. With dancing and drumming from Ghana by Odadaa; songs of South Africa by Thuli Dumakude and Tu Nokwe; Moroccan music and dance by Hassan Hakmoun and Said Hakmoun; Gambian praise songs by Papa Susso. Symphony Space at 8. $15.

WORLDS OF FOLK ARTS—Irish music-and-dance ensemble Cherish the Ladies; North Carolina buck dancer/blues guitarist John Dee Holeman; Tex-Mex accordionist Santiago Jimenez Jr.; Bukharan Jewish music-and-dance ensemble Shashmaqam. Equitable Center Auditorium, 787 Seventh Ave., between 51st and 52nd Sts. (691-9510), at 8. $10.

SAINT THOMAS CHOIR, Gerre Hancock conductor. Handel's *Messiah.* Saint Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 7:30. Donation.

SANS BATON ENSEMBLE, David Taylor director. Manhattan School of Music, Hubbard Recital Hall, Broadway and 122nd St. (749-2802), at 8. Free.

NEW YORK SCANDIA SYMPHONY, Dorrit Matson conductor. Christmas music. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

ST. JOHN THE BAPTIST CHORISTERS, Bruno Casolari conductor. Christmas songs. Yamaha Communications Center, 142 W. 57th St. (265-1111), at 1. Free.

BARGEMUSIC—Horn players Daniel Grabois, David Jolley; oboists Mathew Dine, Peggy Pearson, Andrew Addlson; flutists David Fedele, Gary Schoker; bassoonist Dennis Godburn; trumpeter Chris Gekker; violinists Chin Kim, Robert Rinehart, Carmit Zori; violist Ik-Hwan Bae; cellist Jian Wang; bassist Lewis Paer; harpsichordist Robert Wolinsky. Bach's "Brandenburg" Concerto Nos. 1, 2, 4. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, December 20

NEW YORK PHILHARMONIC—See 12/19.

RUTH LAREDO, pianist. With violinist Carmit Zori, cellist Julia Lichten. "Concert With Commentary." Works by Tchaikovsky and a discussion of his life. Metropolitan Museum of Art at 7. $18.

ST. CECILIA CHORUS AND ORCHESTRA, David Randolph conductor; featuring sopranos Louise Wohlafka and Judith Nicosia, tenor Robert Guarino, bass Kevin Deas, organist Susan Anthony. Works by Handel, Haydn. Carnegie Hall at 8. $10–$35.

WINTER SOLSTICE CELEBRATION—See 12/19.

PATRICIA BRADY-DANZIG, soprano. Works by Mendelssohn, Mozart, Schumann; also, contemporary works by American composers and folk music of Ireland. Weill Recital Hall at 8. $8.

FAMILY CHRISTMAS CONCERT—The New England Youth Orchestra and the Atlantic Union College Choir, John Rutter conductor. St. Bartholomew's, Park Ave. and 50th St. (751-1616), at 8. $10.

RICARDO AYALA—Original compositions for Latin band. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

"DRUM HANDS"—World premiere of Joseph Celli's work for four hand drummers and mutiple-channel video. Experimental Intermedia, 224 Centre St., at Grand St. (431-5127), at 9. $3.99.

GORDON GAINES, guitarist. Rock-and-roll Christmas music. Yamaha Communications Center, 142 W. 57th St. (265-1111), at 1. Free.

ISRAEL "CACHAO" LOPEZ AND HIS ORCHESTRA—The "king of the mambo" in his first New York appearance, with a 24-piece orchestra. Lehman Center, 250 Bedford Park Blvd. and Goulden Ave., Bronx (960-8833), at 8. $12–$20.

Saturday, December 21

MASTERWORK CHORUS AND ORCHESTRA, David Randolph conductor. Handel's *Messiah.* Soloists: Judith Nicosia, Antoinette Hardin, Grayson Hirst, Michael Burt. Carnegie Hall at 2:30 and 8. $13–$30.

NEW YORK PHILHARMONIC—See 12/19.

ISRAEL "CACHAO" LOPEZ AND HIS ORCHESTRA—See 12/20. Tonight at Alice Tully Hall at 8. $25, $30.

WINTER SOLSTICE CELEBRATION—See 12/19. Today at 2 and 8.

LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor. Works by Anagnost, Vivaldi, Praetorius, Mendelssohn, Berlioz, Britten. Greek Orthodox Cathedral of the Holy Trinity, 319 E. 74th St. (704-2100), at 7. $25–$300 (benefit dinner).

CATHEDRAL SINGERS OF ST. JOHN THE DIVINE—Gregorian chants, liturgical works, traditional holiday music. WFC Winter Garden, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505), at 6:30. Free.

CHRISTMAS IN THE ANDES—Works for winds, percussion, and strings by Inkhay, Pepe Santana director. Also, dancers from Ecuador, Peru, Bolivia. Merkin Concert Hall at 8. $15. Also, Santana performs Andean music at the National Museum of the American Indian, Broadway and 155th St. (283-2420), from 10 a.m.–4; $3.

GOSPEL FOR CHRISTMAS—Clarence Fountain and the Five Blind Boys of Alabama; The Mighty Sons of Glory. Symphony Space at 8. $15.

MONTY ALEXANDER, jazz pianist. With trio and the Henry Street Settlement Orchestra, Paul West conductor. Henry St. Playhouse, 466 Grand St. (598-0400), at 7. $10.

DOUBLE EDGE—Pianists Nurit Tilles and Edmund Niemann perform their own works and those by Ellington/Strayhorn, Brahms. Steinway Hall, 109 W. 57th St. (246-1100), at 5. Free; reserve.

ANDREW BOLOTOWSKY, flutist/**GABRIELA KLASSEN,** violinist/**ROBERT SHAUGHNESSY,** guitarist. Holiday music by Corrette, Shaughnessy, Faure, Foster, Bach. Theodore Roosevelt Birthplace, 28 E. 20th St. (866-2086), at 2. $1.

SANTIAGO PEREZ, pianist. Lincoln Center Library at 2:30. Free.

TENA HESS, flutist/**DAVID KENNEY,** hammered-dulcimer player. Works by Mozart, Bach, Ravel, Bartok. Cafe Mozart, 154 W. 70th St. (595-9797), at 8:30. $3.

MOB OF ANGELS—Twenty-member percussion ensemble performs works for tambourines, frame drums, Indonesian bells, tambouras. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn Heights (718-858-2424), at 8. $15.

Sunday, December 22

MASTERWORK CHORUS AND ORCHESTRA, David Randolph conductor. Handel's *Messiah.* Soloists: Louise Wohlafka, Antoinette Hardin, Grayson Hirst, Kevin Deas. Carnegie Hall at 2:30. $13–$30.

CHRISTMAS CONCERT—Riverside Choir members, John Walker conductor; harpist Lynne Aspnes; the Aulos Ensemble. Works by Britten, Bach, Telemann, Vivaldi. Medieval Sculpture Hall, Metropolitan Museum of Art, at 6:30 and 8:30. $30.

CATHEDRAL CHORISTERS, Johnson Flucker conductor. Christmas carols, music for brass quintet; also, seasonal readings by a special guest. Cathedral of Saint John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. $10.

BENEFIT STREET CHAMBER PLAYERS—Featuring soprano Ellen Hargis; with violinists Robert Mealy and Scott Metcalfe, cellist Emily Walhout, harpsichordist and organist Peter Sykes. Seventeenth-century Christmas music by Monteverdi, Caccini, Buxtehude, others. Corpus Christi Church, Broadway and 121st St. (666-0675), at 4. $12.

CHOIR OF THE CHURCH OF SAINT LUKE IN THE FIELDS, David Shuler conductor. With the Fairfield Orchestra. Seasonal works on period instruments. Church of St. Luke in the Fields, 487 Hudson St. (633-2167), at 4. $12.

LONG ISLAND UNIVERSITY BIG BAND, Pete Yellin conductor. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. $5.

NINE LESSONS AND CAROLS—With organist Stephen Hamilton. Church of the Holy Trinity, 316 E. 88th St. (289-4100), at 5:30. Free.

ROLANDO BRICENO SEXTET—Jazz vespers. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 5. Free.

CHOIR OF TRINITY CHURCH, Owen Burdick conductor. Works by Bach. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at 4. $10.

THE MELODIOUS WANDERERS—John Innes's *The Miracle of Christmas;* seasonal works. Mt. Zion Church, Convent Ave. and 145th St. (862-8680), at 3. $12.

HOLY TRINITY CHOIR—Candlelight carol service with harp and orchestra. Holy Trinity Church, CPW and 65th St. (877-6815), at 5 and 7:30. Free.

RUTGERS QUARTET—With the Choir of Stars and Volunteer Choir. Vivaldi's *Gloria in excelsis deo.* Rutgers Presbyterian Church, Broadway and 73rd St. (877-8227), at 4:30. Donation.

RONALD CAMPBELL, bass-baritone. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 2. $5.

LITTLE ORCHESTRA SOCIETY—Semi-staged version of Gian Carlo Menotti's *Amahl and the Night Visitors.* WFC Winter Garden, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505), at 6:30. Free.

AMERICAN BOYCHOIR, James H. Litton conductor. Chanukah and Christmas music. Whitman Hall, Brooklyn College, one block from junction of Flatbush and Nostrand Aves. (718-434-1900), at 2. $17–$24.

Monday, December 23

MUSICA SACRA, Richard Westenburg conductor; with soprano Jeanne Ommerle, tenor Vinson Cole, countertenor Derek Lee Ragin, baritone David Arnold. Handel's *Messiah.* Carnegie Hall at 8. $12–$60.

GEORGE WINSTON, pianist. Selections from familiar and new recordings. Avery Fisher Hall at 7:30. $20–$25.

POMERIUM MUSICES, Alexander Blachly conductor/**BALTIMORE CONSORT**—Christmas Renaissance music by Guerrero, Luther, Walter, Praetorius, Sweelinck, Byrd. Medieval Sculpture Hall, Metropolitan Museum of Art, at 6:30 and 8:30. $10.

Tuesday, December 24

NEW YORK STRING ORCHESTRA, Alexander Schneider conductor. Bach's "Brandenburg" Concerto No. 3 in G, BWV 1048; Mozart's Sinfonia Concertante in E-flat, K. anh. 9; Strauss's "Emperor" Waltz. Carnegie Hall at midnight. $7–$25.

MIDNIGHT MASS—With the Cathedral Combined Choirs and guest soloist Paul Winter. Cathedral of Saint John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 10:30. Free.

ST. GEORGE'S CHORAL SOCIETY—Bach's *Magnificat;* lessons and carols. St. George's Church, 209 E. 16th St. (460-0940), at 11. Free.

NINE LESSONS AND CAROLS—Candlelight service, including traditional and contemporary carols. Cathedral of Saint John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 5. Free.

HOLY TRINITY CHOIR—Traditional Christmas music, including Bach's *Christmas Oratorio.* Holy Trinity Church, CPW and 65th St. (877-6815), at 5 and 11. Free.

RIVERSIDE CHOIR—With the Riverside Handbell Choir. Nine lessons and carols. Riverside Church, RSD and 122nd St. (222-5900), at 8. With carillon recital by Joseph Davis, at 7. Free.

BARGEMUSIC—See 12/19. $35.

Wednesday, December 25

NOTE—At press time, no concerts were scheduled.

Thursday, December 26

PETER SCHICKELE, pianist-narrator-conductor-singer. With The New York Pick-Up Ensemble and the Canticum Novum Singers, Harold Rosenbaum conductor. World premiere of P.D.Q. Bach's *Rounds for Squares;* N.Y. premiere of his "Safe" Sextet; others. Carnegie Hall at 8. $18–$30.

COMMUNITY HOLIDAY FESTIVAL—"Tonight . . . Harlem." Alice Tully Hall at 7:30. Free; reserve (316-6277).

ZORA MIHAILOVICH, pianist. Works by Bach, Beethoven, Chopin. Green Auditorium, 40 W. 68th St. (866-2086), at 1. Free.

BARGEMUSIC—Flutist David Fedele; violinists Theodore Arm, Carmit Zori, Eriko Sato; violists Ik-Hwan Bae, Paul Neubauer, Robert Rinehart; cellists Fred Sherry, Jian Wang, Sung-Won Yang; bassist Lewis Paer; harpsichordist Robert Wolinsky. Bach's "Brandenburg" Concerto Nos. 6, 5, 3. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $35.

Friday, December 27

NATIONAL CHORAL COUNCIL MESSIAH SING-IN—Avery Fisher Hall at 7:30. $17–$45.

NOEL POINTER ORCHESTRA—With Black Tie and the Lou Vega Jazz Ensemble. Alice Tully Hall at 7:30. Free; reserve at (718-783-3077).

Saturday, December 28

NEW YORK CHAMBER SYMPHONY OF THE 92ND STREET Y, Jaime Laredo guest conductor. Bach's "Brandenburg" Concerti (complete). 92nd Street Y at 8. $30.

"WORKS IN PROGRESS"—Cellist Matt Haimovitz, guitarist Steven Mackey. Improvisations. Also, three works for unaccompanied cello: Bach's Suite No. 3 in C; Britten's Suite, Op.72; Ligeti's Sonata (N.Y. premiere). Metropolitan Museum of Art at 7. $15.

PETER SCHICKELE—See 12/26.

ZORA MIHAILOVICH, pianist. Works by Bach, Beethoven, Chopin, Debussy. Theodore Roosevelt Birthplace, 28 E. 20th St. (866-2086), at 2. $1.

Sunday, December 29

MANHATTAN PHILHARMONIC, Vladislav Chernyshenko and Metford Mountford conductors. Rakhmaninov's one-act opera *Aleko;* Puccini's *Messa di Gloria.* Carnegie Hall at 8. $19–$29.

NEW YORK STRINGS ORCHESTRA, Alexander Schneider conductor. Schubert's String Quartet in D Minor, Op. posth.; Mozart's Sinfonia Concertante in E-flat, K. anh. 9; Strauss's "Voices of Spring" Waltz. Carnegie Hall at 3. $7–$25.

COMMUNITY HOLIDAY FESTIVAL—Premiere of *171 JazZ Boulevard.* Alice Tully Hall at 3. Free; reserve (718-291-1100).

BACH VESPERS—With organist Frederick Grimes. Holy Trinity Church, CPW and 65th St. (877-6815), at 5. Free.

IVAN ROLLE & HIS ALL STARS—Jazz vespers. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 5. Free.

JACK SHEEDY & JAZZ TIMES—Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. $5.

Monday, December 30

COMMUNITY HOLIDAY FESTIVAL—Staten Island Symphony. Avery Fisher Hall at 7:30. Free; reserve (718-448-2500).

PETER SCHICKELE—See 12/26.

Tuesday, December 31

NEW YORK PHILHARMONIC, Leonard Slatkin conductor; with pianists Emanuel Ax and Jeffrey Siegel, narrator Peter Schickele. Herold's Overture to *Zampa;* Faure's *Pavane;* Saint-Saens's *Carnival of the Animals;* works by J. Strauss Jr. and Josef Strauss. Avery Fisher Hall at 8. $15–$90.

NEW YORK CHAMBER SYMPHONY OF THE 92ND STREET Y—See 12/28. $37.50; includes champagne.

AMOR ARTIS CHORUS AND BAROQUE ORCHESTRA—With soprano Cheryl Bensman Rowe, countertenor Jeffrey Dooley, tenor Patrick Romano, bass John Ostenforf. By Bach: Orchestral Suite No. 3; Mass in F; "Brandenburg" Concerto No. 4; Cantata Nos. 158 and 189. St. Jean Baptiste Church, Lexington Ave. and 76th St. (874-4513), at 8. $15.

CONCERT FOR PEACE—Featuring the Brooklyn Philharmonic Orchestra, Lukas Foss conductor; also, special guest artists and speakers. Cathedral of Saint John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

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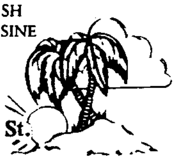

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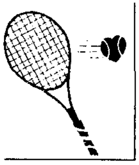

Take your heart to court.

Or on a bike ride.
Or out for a jog.
Whatever your sport, vigorous exercise can help keep your heart healthy.

American Heart Association
WE'RE FIGHTING FOR YOUR LIFE

MUSIC & DANCE

JAZZ CRUISE—With flutist Dave Valentin, electric violinist-vocalist Noel Pointer, keyboardist-vocalist Kim Jordan, bassist John Lee, drummer Carl Latham. The DeWitt Clinton, boarding at Pier 16, South Street Seaport, Fulton and South Sts., at 10. $60; call 233-4800 for information.

ST. GEORGE'S CHAPEL CHORALE—With organist Kenneth Dake. "A 90-minute musical revelry, followed by a wassail party." St. George's Church, 209 E. 16th St. (460-0940), at 8. Donation.

JAZZ WATCH NIGHT—Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 11. Free.

RIVERSIDE CHOIR, John Walker conductor. Riverside Church, RSD and 122nd St. (222-5900), at 10:45. With carillon recitals by Joseph Davis, at 10:15 and midnight. Free.

BARGEMUSIC—See 12/26. Benefit gala tonight; $100.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.–Thur. $19–$125; Fri., Sat. $20–$125. 12/17 at 8: Mozart's *Idomeneo,* Levine conducting; Vaness, Upshaw, Mentzer, Heppner, Kazaras, Horton Murray, Courtney. 12/18 at 8: Mozart's *Die Entfuhrung aus dem Serail,* Woitach conducting; Mims, Kilduff, Heilmann, Laciura, Salminen, Castel. 12/19 at 8: World premiere of Corigliano's *The Ghosts of Versailles;* production by Colin Graham, sets and costumes designed by John Conklin, lighting designed by Gil Wechsler, choreography by Debra Brown (debut); Levine conducting; Stratas, Horne, Clark, Quilico, Hagegard, Dahl, Fleming. 12/20 at 8: Verdi's *Aida,* Saccani conducting; Mitchell, Toczyska, Bartolini, Morris, Plishka, Wells. 12/21 at 1 (note time): *Idomeneo;* same as 12/17. 12/21 at 8: *Die Entfuhrung aus dem Serail;* same as 12/18. 12/23 at 8: *The Ghosts of Versailles;* same as 12/19. 12/24 at 7 (note time): *Aida;* same as 12/20. 12/25: No performance. 12/26 at 8: The first performance of Puccini's *La Boheme;* production by Franco Zeffirelli, sets designed by Zeffirelli, costumes designed by Peter J. Hall, lighting designed by Gil Wechsler, stage direction by David Kneuss; Veltri conducting; Veronica Villarroel (debut), Elizabeth Holleque (debut), Beccaria, Josephson, Croft, Plishka, Capecchi. 12/27 at 8: *The Ghosts of Versailles;* same as 12/19. 12/28 at 1:30: *Aida;* same as 12/20. 12/28 at 8:30 (note time): Verdi's *La Traviata,* Fiore conducting; Mims, Hadley, Gavanelli, Reuter-Foss, Shaulis, Laciura, Capecchi, Courtney. 12/30 at 8: *The Ghosts of Versailles;* same as 12/19. 12/31 at at 8: *La Traviata;* same as 12/28.

Amato Opera

AMATO OPERA HOUSE—Through 12/31: *La Boheme,* by Puccini. Tickets: $15. Anthony Amato, artistic director. 319 Bowery (228-8200). 12/20–12/21 at 7:30; 12/27–12/28 at 7:30; 12/29 at 2:30. 12/31 at 8: Gala performance, including champagne, buffet, and reception, at 7. $50.

Other

AMERICAN CHAMBER OPERA COMPANY—Menotti's *The Medium* and *The Telephone.* Miller Theatre, Broadway and 116th St. (854-7799). 12/20–12/21 at 8; 12/22 at 3. $15, $20.

DANCE THEATER WORKSHOP—World premiere of *The Watchtower,* "an opera-oratorio based on that great epic of our time, the Nightly Newscast." Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 12/17–12/21 at 8; 12/22 at 3. $12.

GILBERT & SULLIVAN SOCIETY—Actors Opera performs *Savoyards Unchained,* described as "Gilbert and Sullivan meets Monty Python." CAMI Hall, 165 W. 57th St. (722-1285). 12/17 at 8. Free.

J.A.S.A.—Scenes and arias from Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci.* Green Auditorium, 40 W. 68th St. (724-3200). 12/22 at 3:30. $2.

JOHN BROWNLEE OPERA THEATER—Operatic scenes and ensembles. Manhattan School of Music, Broadway and 122nd St. (749-2802). 12/16 at 8. Free.

MANHATTAN PHILHARMONIC, Vladislav Chernyshenko and Metford Mountford conducting. See 'Concerts,' Sunday, December 29.

NEW YORK GILBERT AND SULLIVAN PLAYERS—*The Mikado.* Symphony Space. 12/26 at 3 and 8; 12/27 at 8; 12/28 at 3 and 8; 12/29 at 3; 12/31 at 8. $20–$35; except 12/31, when tickets are $30–$45 (includes champagne).

COMPILED BY SARAH GLEACHER

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/23. 12/4–1/5: George Balanchine's production of *The Nutcracker.* Tickets: $12–$58. 12/17–12/19 at 6; 12/20 at 8; 12/21 at 2 and 8; 12/22 at 1 and 5; 12/23 at 2 and 6; 12/26 at 6; 12/27 at 8; 12/28 at 2 and 8; 12/29 at 1 and 5; 12/31 at 2 and 7.

Alvin Ailey American Dance Theater

CITY CENTER—Through 12/29. Tickets: $10–$42. Choreography by Alvin Ailey, Donald McKayle, Judith Jamison, Donald Byrd, Louis Falco. Judith Jamison, artistic director. 12/17 at 8: *Blues Suite; Cry; Masekela* Langage; *Revelations.* 12/18 at 8: *Streams; Pas de Duke; Hidden Rites; Memoria.* 12/19 at 8 (all works by Donald McKayle): *Games; Rainbow 'Round My Shoulder; District Storyville.* 12/20 at 8: *Shards; Episodes; Revelations.* 12/21 at 2: Same as 12/19. 12/21 at 8: *Pas de Duke; Cry; Masekela* Langage; *Revelations.* 12/22 at 3: *Streams; Hermit Songs; Episodes; Escargot.* 12/22 at 8: *Pas de Duke; Cry; Forgotton Time; District Storyville.* 12/24: No performance. 12/25 at 8: *District Storyville; Escargot; Revelations.* 12/26 at 8: *Escargot; A Song For You; Rift; The Stack-Up.* 12/27 at 8: "Ailey Classics." 12/28 at 2: *Hidden Rites; Rift; District Storyville.* 12/28 at 8: *Blues Suite; Memoria; Revelations.* 12/29 at 3: *Shards; Episodes; Pas de Duke; The Stack-Up.* 12/29 at 8: *Escargot; Dance at the Gym; Revelations.*

Momix

JOYCE THEATER—12/17–1/5. Tickets: $28. Moses Pendleton, artistic director. 12/17 at 8: U.S. premiere of *Passion,* featuring music of Peter Gabriel. 12/18–12/20 at 8: "Old Favorites, New Surprises." 12/21 at 2 and 8; 12/22 at 2 and 7:30; 12/23 at 8: *Passion.* 12/26–12/27 at 8; 12/28 at 2 and 8: "Old Favorites, New Surprises." 12/29 at 2 and 7:30: *Passion.* 12/30–12/31 at 8: "Old Favorites, New Surprises."

Other

DIANE JACOBOWITZ DANCE THEATER—Original pieces. Triangle Theater, Long Island University's Brooklyn Campus, DeKalb Ave. and Flatbush Ave. Ext. (718-488-1015). 12/18 at 5:30. Free.

DOUGLAS DUNN/DAVID IRELAND—An "unpredictable, combustible collaboration." University Settlement, 184 Eldridge St. (674-9120). 12/22 at 3. $3.

DOWNTOWN PERFORMANCE SAMPLER—With Douglas Dunn and Dancers, Victoria Marks Performance Company, Bebe Miller Company, Stephen Petronio Company, others. St. Mark's Church, Second Ave. and 10th St. (529-2318). 12/20 at 8:30. $15.

ISHANGI DANCERS—"A Journey to Africa." Avery Fisher Hall. 12/28 at 2. Free; reserve at 914-428-4220.

LISA NELSON & CATHY WEIS—A "videodance puppetry" piece titled *An Abondanza in the Air.* P.S. 122, First Ave. and 9th St. (477-5288). 12/19–12/22 at 9. $10.

NEW YORK THEATRE BALLET—One-hour production of *The Nutcracker.* Gould Hall, 55 E. 59th St. (355-6160). 12/21–12/23, 12/28–12/30 at 1 and 3:30. $17.50.

SHELLEY LEE DANCE COMPANY—Premiere of *Extended Metal.* Cunningham Studio, 55 Bethune St. (877-3399). 12/19–12/22 at 9. $12.

TERE O'CONNOR and **SUSAN RETHORST**—"Site-specific material." St. Mark's Church, Second Ave. and 10th St. (529-2318). 12/22 at 3. $7.

WORKING IN THE KITCHEN—Works by several independent artists. The Kitchen, 512 W. 19th St. (255-5793). 12/19 at 8:30; $10. 12/20–12/21 at 8:30; $12. 12/22 at 8:30; $10.

COMPILED BY SARAH GLEACHER

OTHER EVENTS

COMPILED BY GIA KOURLAS

HOLIDAY SALES, FESTIVALS, AND CIRCUSES—Washington Square United Methodist Church, 135 W. 4th St., continues its first **Christmas Bazaar and Holiday Festival** through 12/22. Hours: Mon.–Sat.,11 a.m.–8, and Sun., 11 a.m.–4. Free (777-2528). . . .**The American Indian Community House Gallery** continues its **Indian Market VII** through 12/23, 11–6. At 708 Broadway near E. 4th St. Free (598-0100). . . .**The Lower Manhattan Cultural Center** extends its **Holiday Fine Crafts Market** at 1 World Trade Ctr., mezzanine level, 12/17–19. Hours: Tue. and Thu., 11 a.m.–7, and Wed., 11 a.m.–8. Free (432-0900). . . .**The Twentieth Anniversary WBAI Holiday Crafts Fair** continues with new merchandise, 12/20–22. Ferris Booth Hall at Columbia University, 115th St. and Broadway. Hours: Fri., 5–9, Sat.–Sun., 11 a.m.–6. $6 (279-0707). . . .**The Big Apple Circus,** see "Children," pg. 212.

RING IN THE NEW YEAR—Thousands of costumed-clad runners greet the new year by running five miles in the **Runner's World Midnight Run** on 12/31. A costume parade starts at 11:15; the race follows at midnight. Starts and finishes at Tavern on the Green at W. 67th St. Call for race entry information (860-4455). . .New York City celebrates New Year's with **First Night NY,** featuring more than forty performances in the midtown area. $7 pass allows entry into all events; call for more information (580-9548).

KWANZAA CELEBRATION—Visit the **American Museum of Natural History,** Central Pk. W. at 79th St., for a three-day celebration of the African-American cultural holiday that features African artwork, songs, folktales, dance, and food. In conjunction with the New York Urban Coalition, 12/27–29, 10 a.m.–6. The museum transforms the Akely Hall of African Mammals and the Hall of Ocean Life into an African Marketplace. Sug. don. $5, $2.50 children. Call for more information (769-5000).

BENEFIT—Sky Rink, 450 W. 33rd St., hosts its **First Annual Tree Lighting, Holiday Show, and Party** to benefit the children of Hudson House. The Skating Club of New York Junior Skaters perform selections from the musical version of *The Gift of the Magi* featuring a "Ballet of Holiday Trees." On 12/19, 5:30–7:30. $7.50 plus a gift suitable for a child 7–14 years of age (695-6556).

PERFORMANCES—The Radio City Christmas Spectacular continues through 1/7 at Radio City Music Hall, 1260 Avenue of the Americas. $25–$37; reserve. Purchase tickets at the Music Hall, Mon.–Sat., 10 a.m.–8 and Sun., 11 a.m.–8, or call (307-1000). . . **John Heys,** as Diana Vreeland, hosts **A Diana Vreeland Christmas,** at the Club at La MaMa, 74A E. 4th St., on 12/19–21. Audiences are urged to appear as *chic* as possible for this authentic cocktail party in Mrs. Vreeland's home. Heys pours the eggnog at 10, so don't be *too* fashionably late. $12 (475-7710). . . .**The Kitchen,** 512 W. 19th St., features **Working in the Kitchen,** a showcase work developed in a four-month process of creation, feedback, and the sharing of information. Eight new artists take part. 12/19–21 at 8:30 and 12/22 at 3. Tickets: Thu. and Sun., $10, and Fri. and Sat., $12. Reserve (255-5793). . . .Performances of environmental musician Paul Winter's **Twelfth Annual Winter Consort Winter Solstice Whole Earth Christmas Celebration** are scheduled for 12/19–20 at 8 and 12/21 at 2 and 8. At the Cathedral of St. John the Divine, 1047 Amsterdam Ave. $18, $25 (662-2133). . . .**Richmondtown Restoration,** 441 Clarke Ave. in Staten Island, presents **Greensleeves: A Musical Celebration,** a one-woman show starring Bobbie Wayne, on 12/21 at 7:30. $7; reserve (718-351-1611). . . .**Acme Moving Theater Company** continues performances of **Hard Work: The 8:39** and **The Forty-first Floor** through 12/22. The two one-act comedies by Kevin Kelly portray urban angst, corporate treachery, and waiting for a train. At Theatre 22, 54 W. 22nd St. Times: Thu.–Sat. at 8 and Sun. at 3. $8, $10; reserve (864-2239). . . .Cherry Productions presents **A California X-mas Carol** through 12/28 at St. Marks Studios, 94 E. 8th St. between First Ave. and Ave. A. Fri.–Sat. at 7. $10; reserve (533-7345).

LECTURES, SEMINARS, AND READINGS—The Poetry Center of the 92nd Street Y, 1395 Lexington Ave., presents **Joseph Brodsky,** who won the Nobel Prize in 1987 and whose books of poems in English include *To Urania, A Part of Speech,* and *Selected Poems;* **Anthony Hecht,** who received the Pulitzer Prize for poetry for *The Hard Hours;* and **Mona Van Duyn,** recipient of the 1991 Pulitzer Prize for Poetry with *Near Changes*. On 12/22 at 8. $10 (415-5440). . . .**The Poetry Project,** St. Mark's Church at Second Ave. and 10th St., offers the collective work of Nicole Breedlove, Malkia Cyril, Sala Cyril, and Jennifer Flowers, also known as **Niakuumba.** Their readings, plays, and songs focus on the experience of women of color. On 12/18 at 8. **The Ted Berrigan Book Party/Reading** is a celebration of the book *Nice to See You: An Homage to Ted Berrigan,* edited by Anne Waldman. Features a party with readings by Ron Padgett, Kenneth Koch, Alice Notley, and more. On 12/20 at 10. Both $5 (674-0910). . . .Get a head start on 1992 by attending the **Eighteenth Annual New Year's Marathon Reading.** This non-stop reading of Gertrude Stein's **The Making of Americans**, which lasts approximately 50 hours, begins on 12/30 at 6 and ends on 1/1 around 7 and 9. At the Paula Cooper Gallery, 155 Wooster St. No reservations required. Free; call for more information (787-8556). . . .**Poets Under Glass,** a consortium of critically acclaimed poets such as Marion Palm, Louise Jaffe, and Marshall Dubin, present their poetry on 12/19 at the New York Public Library's Donnell Library Ctr., 20 W. 53rd St. In the Mezzanine Browsing Rm. at 6. Musical accompaniment is provided by Lennart Vretholm. Free (930- 0571). . . .**La MaMa La Galleria,** 6 E. 1st St. between Bowery and Second Ave., presents a poetry reading by **Daniel Garrett** on 12/27 at 8. Contributions accepted (505-2476). . . .**Long Island University's Brooklyn Campus** presents a seminar on **Sexual Harassment** on 12/18, 2–4. The moderator is Gale Stevens-Haynes and panelists include Michele Paludi, coordinator of the sexual harassment panel at Hunter College and editor of *Ivory Power,* attorney Brenda Bishop, and job bank coordinator Michele Barc. At University Plaza in Brooklyn, in the Library Learning Ctr., rm. 124. Free (718-488-1066).

TOURS

URBAN EXPLORATIONS—12/22 from noon to 3, **Chinatown,** a look at the architecture and history of this Chinese-American community. . . .12/20 from 10 a.m. to 1 and 12/21 from 1 to 4, **Yuletide Tour.** A visit to the best decked halls and landmarks of the city. . . .12/28 from 1 to 4, **SoHo and the Cast Iron District,** a walk through boutiques, galleries, and lofts.

EYE ON ART—12/18, 21 at 11 a.m., "Art Smart," visit the homes of private dealers and collectors. $32; reserve (877-5117).

CITYWALKS—Tours with John Wilson. 12/26 at 10 a.m. and 12/28 at 1, **Greenwich Village.** Meet on the southeast corner of Fifth Ave. and 8th St. . . .12/27 at 10 a.m. and 12/29 at 1, **Historic New York.** Meet on the eastside of Broadway at Murray St. . . .12/30 at 10 a.m., **Chinatown and Little Italy.** Meet at 2 Mott St. at Chatham Sq. . . .12/31 at 10 a.m., **The Lower East Side.**Meet at Chatham Sq. on the corner of E. Broadway and Oliver St. $12; reserve (989-2456).

BIG ONION WALKING TOURS—12/21 at 10:30, **Ellis Island,** a guided tour of the museums and grounds. $15; reserve (663-8440). . . .12/22 at 1, **Immigrant New York,** a multi-ethnic tour through the Jewish East Side, Chinatown, Little Italy, and more. $9; reserve (662-5512). . . .12/25 at noon, **Jewish East Side,** a tour of the Jewish immigration and settlement. $9 (662-5512).

GREENWICH VILLAGE—12/29 at noon, a tour with Joyce Gold. Meet at Washington Sq. Park under the arch. $10 (242-5762).

NEW YORK DOUBLE-DECKER BUS TOURS—Authentic London double-decker buses complete with guide stop at ten tourist attractions on a continuous loop from Battery Park to Grand Army Plaza. Tours run daily from 9 a.m. to 6. **Holiday Lights Tour,** see the lights and shop windows of Fifth Ave. and Rockefeller Center. Daily on the hour from 4:30 to 8:30 through 12/31. $10 (967-6008). Children under 12 ride free through 12/31.

ADVENTURE ON A SHOESTRING—12/28 at 1, **Historic Hoboken**. . . .12/31 at 6, **Chinatown,** a "snacks and sites safari" that ends with an optional dinner at a Chinese restaurant in the area. $5; reserve (265-2663).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 12/28 at 2: **A Village Christmas;** meet at Washington Sq. Arch and hear the history and holiday customs of Greenwich Village. . . .12/29 at 2: **Christmas in Chelsea;** Meet at the Flatiron Building at Fifth Ave. and 23rd St. . . .12/21, 28 at 6 and 12/22 at 2: **Ghosts of Christmas Past;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . .12/21 at 2: **Miracle on 34th St.;** re-live the movie in a tour of Murray Hill. . . .12/21, 28 at 6: **Holiday Cheer;** meet at Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .12/29 at 2: **A Family Christmas;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). Next home game: 12/21 at 12:30 vs. Houston. All home games sold out.

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$45. 12/21 at 7:30 vs. Utah. 12/26 at 8 vs. San Antonio. 12/28 at 1 vs. Indiana. . . .New Jersey Nets, Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $10–$28. 12/18 at 7:30 vs. Cleveland. 12/20 at 7:30 vs. Chicago. 12/23 at 7:30 vs. Atlanta. 12/26 at 7:30 vs. Houston. 12/30 at 7:30 vs. Orlando.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $16–$45. 12/18 at 7:30 vs. Philadelphia. 12/23 at 7:30 vs. New Jersey. 12/29 at 7:30 vs. Pittsburgh. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 12/23 at 7:35 vs. Pittsburgh. 12/26 at 7:35 vs. New Jersey. 12/28 at 5:05 vs. NY Rangers. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. 12/21 at 7:35 vs. Chicago. 12/28 vs. Buffalo. 12/29 at 7:35 vs. Washington.

STEPS—Holiday 4 Miler, 12/22 at 9:15 a.m. in Central Park. New York Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

THE NUTCRACKER—A one-hour performance by the New York Theatre Ballet especially for children, with a live narration. 12/21, 22, 23, 28, 29, and 30 at 1 and 3:30. Florence Gould Hall, 55 E. 59th St. (355-6160). $12.50; adults $17.50; reserve.

ALFRED THE DRAGON MEETS THE WIZARD—Written and directed by Miranda McDermott, with audience participation; for ages 3–7. Sat. at 3; through 6/92. New Media Repertory Co., 512 E. 80th St. (734-5195). $6; adults $7.

THE STORY LADY—Jackie Torrence tells tales about giants, wily rabbits, and ghosts, using great facial expressions and vocal sound effects. 12/21 at 2:30. Symphony Space, Broadway and 95th St. (864-5400). $8; reserve.

SESAME STREET LIVE—Big Bird and the ABC's. Learn to count, spell words, sing, and dance along with favorite TV characters. 12/21 at 10:30 a.m., 2 and 5:30; 12/22 at 1 and 4:30; 12/24 at 10:30 a.m.; 12/25 at 2; 12/26 and 27 at 10:30 a.m. and 2; 12/28 and 29 at 10:30 a.m., 2 and 5:30. Paramount, Madison Square Garden, Seventh Ave. bet. 31st and 33rd Sts. (465-MSG1). $11.50, $13.50.

EEYORE'S—Christmas Story Hour. For ages 3–6. 12/22 at 11 a.m. on the West Side; at 12:30 on the East Side. . .**Origami Workshop.** Learn the art of paper-folding with Michael Shall; for ages 6 and up. 12/29 at noon on the West Side; at 2 on the East Side. 2212 Broadway at 79th St. (362-0634). 25 E. 83rd St. (988-3404). Free.

EAGLE OR SUN—A play that depicts the Aztec account of the Spanish conquest of Mexico, using traditional masks, puppets, and music; for ages 9 and up. 12/21 and 28 at 8; 12/22 and 29 at 2. Open Eye Theater, 270 W. 89th St. (769-4143). $6; adults $10; reserve.*

THE ICE GNOME'S CAPER—Children are invited to play reindeer in this program by Caught in theAct. 12/21 and 28 at 1 and 3. Citicorp Center, Lexington Ave. at 53rd St. (740-6201). Free.

CHRISTMAS MIME—Pageant featuring scriptural narration, dance, and medieval and baroque arrangements of carols; for ages 5 and up. 12/19 at 2 and 4. By St. Hilda's & St. Hugh's Episcopal School, at St. Paul's Chapel at Columbia University, 116th St. and Broadway. (932-1980). Free.

OLD MERCHANT'S HOUSE—Gather 'round the Christmas tree for Clement Clarke Moore's classic "The Night Before Christmas." 12/22 at 3. Tours and refreshments 1–4. 29 E. 4th St. (777-1089). $3; adults $6.

LITTLE WOMEN—Adaptation of Louisa May Alcott's beloved novel. 12/19 and 20 at 3. Bruno Walter Auditorium, Lincoln Center Library for the Performing Arts, Amsterdam Ave. and 64th St. (877-2988). Free.

THE LITTLEST CLOWN—A full-scale musical about a girl who grows up in a circus; for ages 4–12. Sat. at 1:30, followed by a dance party; optional lunch at 12:30. Sun. at 12:30; optional brunch at 11:30 a.m. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). $14.95; with meal $19.95; reserve.

B.O.T.C.H.: ADVENTURES IN THE LAND BELOW—A comedic jazz musical that explains how the Bureau of Turmoil, Chaos & Headaches makes the city unpredictable; for ages 6 and up. Fri. at 7:30; Sat. and Sun. at 1 and 3:30; extra holiday performances 12/23, 27, 30, 31 at 1 and 3:30; through 1/19. TADA! Theater, 120 W. 28th St. (627-1732). $5; adults $7; reserve.*

YOU'RE A GOOD MAN, CHARLIE BROWN—Join Lucy, Linus, and the whole "Peanuts" gang in this musical based on Charles Schulz's comic strip. Fri. at 7; Sat. at 3 and 7; Sun. at 3; extra holiday performances 12/27 and 30 at 3; through 1/19. On Stage Productions, Hartley House Theatre, 413 W. 46th St. (666-1716). $8; adults $10; reserve.*

LITTLE PINKIE—Watch the king's daughter as she gets lost in the forest, then finds her way home with the help of friends in this musical; for ages 5 and up. 12/21 and 22 at 1. Samuel Beckett Theatre, 410 W. 42nd St. (695-5429). $2; adults $5; reserve.

HENRY STREET SETTLEMENT—The Nutcracker and the Mouse King. An original musical adaptation of Hoffman's Nutcracker with story, song, dance, and a sword duel; for ages 4–12. 12/28 and 29 at 2. Louis Abrons Arts Center, 466 Grand St. (598-0400). $2.50; adults $3; reserve.*

LIVING NATIVITY—See actors in period costumes, live animals, and choir members recreating the first Christmas in Bethlehem. From 5:30 to 7:30 through 12/23; until 10:30 on 12/24. Christ and St. Stephen's Church lawn, 120 W. 69th St. (496-7687).

CENTRAL PARK ZOO—Polar Bear "Big Apple" Toss. Watch the bears being fed their favorite treat–apples, frozen, of course. 12/21 and 22 at 12:30 and 2:30. Who else is hungry? The sea lions, at 11:30 a.m., 2 and 4; harbor seals, at 11:45 a.m., 2:15 and 3:45; and penguins at 10:30 a.m. and 2:30. 64th St. and Fifth Ave. (861-6030). 50¢; under 3, free; adults $2.50.

THE NUTCRACKER—New York City Ballet, through 1/5. See "Dance" on page 210.

DON QUIXOTE EXPERIMENTAL CHILDREN'S THEATRE—The Magic of Christmas. Storytelling, poetry, songs, and magic; for ages 5–11. 12/18 at 10:30 a.m. . .**The Gift of the Magi.** A musical version of O'Henry's classic. 12/27, 28 and 29 at 3 and 7. Lincoln Square Neighborhood Center, 250 W. 65th St. (496-8009). $3; reserve.*

IF ANYONE FINDS THIS—A musical about a girl named Yvette who finds a mysterious note; for ages 4 and up. 12/21 and 22 at 1 and 4. The Singers Forum, 31 W. 21st St., fourth floor (366-0541). $5; adults $10.

THE WONDERFUL STORY OF THE BABES IN THE WOOD—Famed folk tales, saucy jokes, song, and dance in a traditional English panto; for all ages. Wed., Thu., Fri., and Sat. at 8; Sun. at 1; through 12/22. Synchronicity Space, 55 Mercer St. (808-0745). $7; adults $10; reserve.

A CHRISTMAS CAROL—Traditional rendering of Charles Dickens's classic tale; for ages 6 and up. Thu., Fri., and Sat. at 8; Sun. at 3; through 12/29. Westside Repertory Theatre, 252 W. 81st St. (874-7290). $8; adults $10; reserve.

BIG APPLE CIRCUS—Celebrate Coney Island's heydey with a classic one-ring circus; through 1/5. Damrosch Park, Lincoln Center. For performance schedule, call 268-0055. $10–$45.

THEATREWORKS/USA—Merry Christmas, Amelia Bedelia & Other Stories. A mixture of characters from popular children's books come to the stage; for ages 5–8. 12/22, 28 and 29 at 12:30. Promenade Theatre, 2162 Broadway at 76th St. (677-5959) or (307-7171). $15.*

THE PUPPET COMPANY—Harmony Castle. Featuring the Prince Tune, Princess Melody, sad King Stentor, and an evil magician. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Todd Robbins and Brian McGovern lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—The Spectacular Sea. Presented by Puppets to Go. 12/21 and 22. . .**One, Two, Monster Zoo.** Marionettes with Rod Young. 12/26 and 27. . .**Just So Stories.** Puppets and marionettes, performed by the Big Apple Puppets. 12/28. . .**The Tortoise and the Hare & Other Tales.** With marionettes, presented by Puppetworks. 12/29 and 30. All performances at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and magician David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

MICHAEL TAUBENSLAG PRODUCTIONS—The Hilarious Funzapoppin Magic Show. 12/22 and 29 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $5; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Wilbur the Christmas Mouse**, Sat. and Sun. at 1:30, and **Santa Claus & the Christmas Bell**, Sat. and Sun. at 3; for ages 2–10; through 1/5. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **Feeble Fables.** Stories, circus techniques, and music; for ages 6–12. 12/18 at 4. Washington Heights Branch, 1000 St. Nicholas Ave. (923-6054). . .**The Magical Toymakers.** Holiday puppet show with the Puppet Art Troupe; for ages 3–7. 12/20 at 4. Bloomingdale Branch, 150 W. 100th St. (222-8030). . .**Ballet and Jazz Dance.** A demonstration performance; for all ages. 12/21 at 2:30. Library for the Performing Arts, Heckscher Oval, 40 Lincoln Center Plaza (869-8089). . .**Kwanzaa Ceremony.** Celebrate the traditional African harvest festival. 12/28 at 2:30. Countee Cullen Branch, 104 W. 136th St. (281-0700).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

CENTRAL PARK PROGRAMS—The Dairy: A Victorian Christmas. Join visitors from the Victorian age and enjoy storytelling, ornaments, and refreshments; for ages 5–11. 12/21 at 1:30. 65th St., mid-park (794-6565). Free; reserve. . .**Belvedere Castle: Party Hats and Kazoos.** Celebrate the New Year by making your own party gear with Jumping Jester; for ages 5–11. 12/28 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve.

CHILDREN'S MUSEUM OF THE ARTS—Exhibits: featuring an international children's art gallery, Egyptian Temple environment and reading corner, colored movement ball area, preschool climbing structure, and art studio. Designed for children ages 2–12 and their families. 75 Prince St. bet. Broadway and Crosby St. (941-9198). Hours: Tue.–Sun. 11 a.m.–5; Thurs. until 7; $3; under two and over 65, free.

*Take 20 percent off the ticket price for these performances when you ask for the Family Theatre Festival brochure at each box office and present the coupon inside. For general information on the Festival savings, call 769-4143.

BOOKS

A CALF FOR CHRISTMAS, by Astrid Lindgren; illustrated by Marit Tornqvist. Grades 2–6. R&S Books, $13.95.

HOW SIX FOUND CHRISTMAS, by Trina Schart Hyman. Grades 2–5. Holiday House, $12.95.

CARL'S CHRISTMAS, by Alexandra Day. Preschool. Farrar Straus Giroux, $11.95.

SANTA COWS, by Cooper Edens; illustrated by Daniel Lane. Preschool–Grade . Green Tiger Press, $14.

COMPILED BY BERNICE KANNER

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 12/18: Anthony Romano Trio. 12/19: Ellen Kaye. 12/20: Bob Arthurs. 12/21: Bill Stevens-Steve Anagnost Group. 12/22: The Ned Goold Trio. 12/23, 30: Jam session with Ron Petrides. 12/26: Towner Galaher Trio. 12/27: Rob Zantay's Bip Bop. 12/28: Manhattan Grafitti featuring Kiyoto Fujiwara. 12/29: Jon Wolfe and the Electric Train. 12/31: Cathey Baier and Ernie Fortunato **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 12/20, 21: Ronnie Cuber with Joe Locke, Mike Formanek, and Ben Perowsky. 12/26: Rebecca Coupe Franks. 12/27, 28: Hilton Ruiz Quintet. 12/31: Etta Jones and Houston Person. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 12/22: Ruth Brown. 12/23: Tom Lellis. 12/24–29: Monty Alexander Trio with special guests James Moody and Freddy Cole with *To Nat 'King' Cole With Love*. 12/30: Kankawa Band. 12/31: Manhattan Transfer plus Monty Alexander Trio with James Moody. Shows at 9 and 11:30, with an extra show at 1:30 a.m. on Fri. and Sat. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 12/18: *Who's On First ....?* featuring The Bitchin' Babes, Sally Fingerette, John Foster, Fred Koller, The Nields, Christina Olsen, hosted by Christine Lavin. 12/19: *Who's On First ...?* featuring Vance Gilbert, Patty Larkin, The Low Road, The Story, Cheryl Wheeler, David Wilcox hosted by Julie Mucci. 12/20, 21: The Roches Christmas Show starring the Carolling Carollers and other special guests. 12/22: *How The Grinch Stole Christmas* and Other Dr. Seuss Stories As Read By Some Very Special Friends. 12/28–30: The Turtles featuring Flo & Eddie; True Image. 12/31: The Turtles *New Year's Eve Show* featuring Flo & Eddie and True Image. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 12/21: Pianist John Hicks with Walter Booker on bass and Carl Allen on drums. 12/22: Antonio Hart, Larry Willis, Dwayne Burno and Greg Hutchinson. 12/23–28: Pianist Kirk Lightsey with Steve Nelson on vibes and Santi Debriano on bass. 12/29: Robin Eubanks Quartet. 12/30–1/4: Pianist Kenny Barron with Paul West on bass and Ben Riley on drums. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch Styles Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The Great Atlantic Jazz Band. Tue.: Stanley's Washboard Kings. Music Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new club featuring Chicago area blues artists. 12/18, 19: Aron Burton Blues Band. 12/20, 21: Jimmy Johnson. 12/22–26: Eddie Burns and Delta Blue. 12/27–31: Big Time Sarah and Bts Express. Sets Sun.-Thu. at 9, Fri.-Sat. at 9:30. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Mon.–Fri. from 6–8:30: Traditional New Orleans Jazz with The Joel Helleny Sextet. Through 12/22: Lou Donaldson Quartet. 12/23: Clifford Jordan's Big Band. 12/25–31: Tommy Flanagan Trio. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 12/18: Willie Ninenger. 12/19: Brian Wells. 12/20: Lazy Susans. 12/21: Alan Rosenthal Quartet. 12/26: Neal Haiduck. 12/27: Miles Griffith and Karen Taborn. 12/28: Cheryl Pyle. 12/31: Dancing to Paul Aston's Little Big Band. **AE, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 12/18: Kenny Gwynn. 12/19, 26: Loup Garou. 12/20: The Mighty Sons of Glory. 12/21, 27: Styve. 12/23: The Belmont Playboys of North Carolina. 12/28: From Good Homes. 12/31: Joan Osborne. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 12/20: Singer-guitarist Robbie O'Connell. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 12/22: The Scott Hamilton Quintet with John Bunch, Chuck Riggs, Dennis Irwin and Chris Flory. 12/23, 30: The Les Paul Trio. 12/24, 25: Jeanie Bryson featuring Vic Juris. 12/26–31: *Ring in the New Year with The Dutchess of Jazz* Betty Carter. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 12/20, 21: Pete Malinverni Duo. 12/22, 29: Dave Berkman. 12/26–28: Joanne Brackeen Duo. 12/31: Dom Salvador Quartet. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 12/18: Mike Renzi Quartet with Annette Sanders. 12/19: Gene Bertoncini Trio. 12/20: A Bob Kindred Xmas. 12/21: Randa McNamara Quartet. 12/22: Stan Rubin's Tigertown 5 + 2. 12/23: Harold Danko with Rich Perry. 12/24: Frank Vignola and Friends. 12/26: Dick and Frank Katz Quartet. 12/27: Dave and Ralph Lalama Quartet. 12/28: Michael Hashim Quartet. 12/29: Joel Forrester Trio. 12/30: Amy London Sextet. 12/31: Judy Barnett Quintet with Andy Tuck, Bill Miller, Bob Paterson and Marshal Rosenberg. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.–Sat. from 9:45. 12/18–21: Pianist Russ Kassoff with Linc Milliman on bass. 12/24, 26–28: Pianist Lee Musiker with Jay Leonhardt on bass. 12/31, 1/2–4: Pianist Junior Mance with Marty Rivera on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 12/18, 25: New Combo Series. 12/19: Joel Forrester; Wayne Horvitz Quartet featuring Marty Ehrlich; David S. Ware Quartet. 12/20, 21: Syd Straw. 12/22, 29: Thomas Chapin Trio and Pablo's Dream Time. 12/23: Amy Denio; Charles Gayle Trio. 12/26: Ikue Mori and Joey Baron; M. Doughty. 12/27, 28: Sonny Sharrock Band. 12/30: Perry Robinson Space Time Swing Band; Charles Gayle Trio. 12/31: Jean-Paul Bourelly New Year's Eve Party. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 12/18: Ms. Joan Osborne *Hip Grinding Soul*. 12/19: Johnny Clyde Copeland plus the Rockinitis Blues Band. 12/20, 21: Johnny Allen. 12/22, 29: Blues Jam featuring The Popa Chubby Blues Band plus special guests. 12/23: Ladies night featuring The Black Widow Band. 12/24: Christmas party with host band - Mark, The Harper. 12/25: The Popa Chubby Blues Band. 12/26: Luther "Guitar Junior" Johnson. 12/27, 28: Johnny T. and the Headhunters. 12/30: Ladies night featuring The Eastside Blues Band. 12/31: New Year's Eve with Little Mike and the Tornadoes. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 1/4, Tue.-Sat. at 9:15 and 11:15: Jazz-singer LaVern Baker. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). 12/18: Ron Roullier Quintet followed by George Gee Orchestra. 12/19, 26: Stan Rubin Big Band. 12/20: Lou Anderson Band followed by Lynn Oliver Big Band. 12/21, 28: The Bob Cantwell Band. 12/22, 29: Sol Yaged and his All-Stars. 12/23, 30: Howie Wyeth Ragtime Band. 12/24, 31: Vince Giordano and the Nighthawks Big Band. 12/25: Sam Ulano and his Dixielanders. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 12/29: The Ramones. 12/31: Southside Johnny and the Asbury Jukes. **No credit cards.**

SAMANTHA'S—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Wed.–Thu. 8–11, Fri.–Sat. 9–1 a.m., Sun. 6–10. 12/18, 19: Gloria Cooper. 12/20, 21: Chris Anderson and Ronnie Ben-Hur. 12/22, 29: Eve Zanni Trio. 12/27, 28: Walter Bishop, Jr. Duo. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 12/18: Willie Colon. 12/20: Tabou Combo Super Stars. 12/26: Baba Olatunji. 12/27: Yomo Toro. 12/28: Black Stalin. 12/31: Mambo Samba New Year's Eve Holiday Frenzy. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 12/22: The Leaders featuring Lester Bowie, Chico Freeman, Arthur Blythe, Cecil McBee, Kirk Lightsey and Don Moye. 12/23, 30: The Music of Gil Evans played by the Monday Night Orchestra. 12/24–29: Don Grolnick Septet. 12/31–1/5: Nat Adderley Quintet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 12/20, 21: Ronny Laws. 12/27: The Persuasions. 12/28: Fund-raising party for the Lou Rawls Telethon benefitting the United Negro College Fund, co-hosted by G. Keith Alexander and Herlema Owens. 12/31: New Year's Eve party with Roy Ayers. Every Mon.: "Comedy Night". Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 12/18: Maceo Parker/Mo' Roots featuring Fred Wesley and Pee Wee

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Ellis and special guest Bootsy Collins. 12/19, 20: Beausoleil. 12/27: Tracy Nelson with The Uptown Horns. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Through 1/4: Tue.-Thu. at 8, Fri.-Sat. at 7 and 9:30: *The Real Live Brady Bunch.* **Terrace:** 12/18–22: Pianist Kenny Werner with Scott Colley on bass and Bill Stewart on drums. Every Mon.: Raphie D'Lugoff Trio, and Sat.–Sun. Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 12/22: Geri Allen, David Murray, Richard Davis and Andrew Cyrille. 12/23, 30: The Vanguard Jazz Orchestra. 12/24–29: Roy Hargrove Quintet. 12/31–1/5: Michael White's Original Liberty Jazz Band of New Orleans. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 12/18, 19: Michael Formanek with Mark Feldman, Tim Berne, Wayne Krantz, Jeff Hirshfield. 12/20, 21: Nat Dixon Quartet. 12/22: Andy McCloud and the Gentlemen of Jazz. 12/23: Jam session with Eddie Henderson. 12/24: Greg Bandy's Second Annual Christmas Eve Party. 12/26: William Galison Quartet. 12/27-29: Renee Manning Septet. 12/31: New Year's Eve Gala featuring the Cecil Brooks III All-Stars with special guest Greg Osby. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 12/19: Warren Haynes Dreyer Brothers. 12/21: Physical Grafitti; Bogey Men. 12/22: John Popper. 12/23, 30: Frankie Jackson's Soul Kitchen. 12/24: Sunsplash. 12/26: God Street Wine. 12/27: Chuck Brown and the Soul Searchers. 12/28: Laughin Bones; Gravity. 12/31: Eric Burdon with the Brian Auger Band. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 12/21: Jay Leonhart on bass with Joe Beck on guitar. 12/22, 29: Lynne Arriale Duo with singer Gwen Cleveland. 12/23, 24, 26–28: Pianist Junior Mance with Marty Rivera on bass. 12/30, 31: Pianist Kirk Lightsey with Cecil McBee on bass and Marcus Belgraves on trumpet, plus pianist Junior Mance from 6-8, and pianist Kirk Lightsey from 9 until... on 12/31 only. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 12/18: Rock and Roll with Jamie Block; Thrillcats; Kitchen Ethics; Trouble Shooters. 12/19: Bo Diddley. 12/20: The Holmes Brothers. 12/21: The Nerds. 12/22: The Poppies. 12/27: Mick Taylor and friends. 12/28: Urban Blight. 12/31: Screamin' Jay Hawkins. **AE, CB, DC, MC, V**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 12/21: Ted Blumberg, Kevin Brennan and Rick Aviles. 12/22, 29: Jay Mohr. 12/23, 30: Open Mike with Helen Keaney. 12/24–28: Ray Romano, Lizz Winstead, Keith Robinson. 12/31: New Year's Eve with Reggie McFadden, Jay Mohr, Wally Collins, Red Johnny and the Round Guy, Dave Chappelle, and special guests. Shows Sun.–Thu. at 9, Fri. at 8, 9:30 and 11:30, Sat. at 8, 10 and midnight. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." 12/18: Jon Stewart, Billy Jaye, Jon Manfrellotti, Susie Essman and m.c. Peter Bales. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.-Thu. at 9, Fri.-Sat. at 8, 10 and midnight. Absolutely Rude, a new musical revue with music and lyrics by Rick Crom, Tue.-Thu. at 8. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 12/22: Johnny Lampert, Nancy Redman, Tony Powell, Lenny Varnedoe, Kent Kasper, Scott Bruce, Danny Curtis, and Mike Eagan. 12/23-29: Phil Tagliaferri, Ron Gallop, Max Dolcelli, Nancy Redman, Danny Curtis, Kent Kasper and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 12/18, 25: Comedy-magicians Imam and Mark Mitton. 12/19, 26: Magician Peter Samelson. 12/20, 21: Magicians Peter Samelson and Imam, comedienne Leslie Duncan and pianist Rich Sanders. 12/24: Close-up magic of Meir Yedid and Imam. 12/27, 28: Magician Peter Samelson, comedian-magician Tom Ogden, comedy-magician Peter Samelson and pianist Rich Sanders. 12/31: New Year's Eve Show with Bob McAllister, Vinnie Platania, Guy Davis, Eric DeCamps, Imam and Rich Sanders. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

NEW YORK COMEDY CLUB—915 Second Ave., bet. 48th–49th Sts. (888-1696). This Eastside club features top stand-up comics every Mon.–Wed. at 9, Thu. at 7:30 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 12/22: Gabe Abelson, Jim David Susie Essman and Tommy Koenig. 12/24–29: Ray Romano, Jeff Stilson, Jonathan Solomon, and Susie Essman. 12/31–1/5: Billy Jaye, Jim David, Adrianne Tolsch, and Billiam Coronel. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). The living room of rock and roll. 12/18: Rico featuring Richi Cannata and special guests Suits and City Kids. 12/20: O.K.O.K. **No credit cards.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to singer Mimi Mayer and pianist Mike Cossi, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30-11. **AE, V.**

CABARET

ADAM'S RIB—1338 First Ave., at 72nd St. (535-2112). **Cabaret:** 12/20, 21: Singer-pianist Mark Nadler entertains from 8:30–midnight, Eric Michael Gillett, the singing ringmaster of the Ringling Brothers Barnum & Bailey Circus, joins him at 9. **AE, CB, DC, MC, V.**

THE BALLROOM—253 W. 28th St. (244-3005). Through 12/30: Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15, Sun. at 7: Wiseguys with pianist Fred Wells. 12/31-1/4, Tue. at 10:30 and 1 a.m., Wed.–Sat. at 9 and 11:15: Second Annual Brazilian Season starring Tania Alves and her Band. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 12/31: Gala New Year's Eve Show. **Piano Bar:** Every Wed.–Sat. from 8:30–12:30 a.m.: Pianist Danny Apolinar, Sun., Duke Griffen and Mon.-Tue.: Wayne Hosford. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 12/18: Frank Dain with Paul Katz; Kenny Karen; Too Idiots. 12/19: Muriel & Cyrils Holiday Turkey with Ritzel & Saloff & Co. 12/20: Rita Deglau; You And What Army. 12/21: Et Al; Rubber Feet; Jana Robbins from

"Gypsy". 12/22: Richard Wall's *Merry Christmas, Darling*; Kelly Kincaid; Ray Santos from "Miss Saigon". 12/23: Jane Fuller; Felicia Farone and Paul Dobie; Rita Deglau. 12/28: Shana Bousard with Joe Bousard; Jana Robbins. 12/29, 30: Shana Bousard with Joe Bousard. 12/31: Joyce Lyons; Johnny Nicholson and Band. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 12/18: 8 Mothers On the Verge Of A Nervous Breakdown; Stand-Up Comedy Expolsion. 12/19: *Five To The Bar; Bubbles in the Think Tank*; Adrianne Tolsch. 12/20: *The Remarkable Ruth Fields* musical play; Judi Prane; Stars of Tomorrow. 12/21: Elena Bennett; Variety Show. 12/22: Black Tie; Ain't Nobody's Business If I Do; Kate Ostrow. 12/23: Ain't Nobody's Business If I Do; Stars of Tomorrow Semi-Finalists. 12/26: Stars of Tomorrow; Bubbles in the Think Tank. 12/27: Broken Lizard; Alfonso Vilallonga; Stars of Tomorrow. 12/28: Suzanne Westenhoefer; Variety Show. 12/29: Ain't Nobody's Business If I Do. 12/30: Broken Lizard; Stars of Tomorrow Semi-Finalists. 12/31: Leah Sutton's Variety Show. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 12/18: Jim Luzar; Kit Kineff. 12/19: *Looking A Lot Like Christmas* with Jeff Harnar, Bob Harrington, Mark McVey, Julie Wilson and the O'Neill Cabaret Symposium Fellows. 12/20, 27: Ventriloquist Todd Stockman; Sally Mayes. 12/21, 28: Todd Stockman; The Tonics. 12/22: Marta Sanders; Female impersonator Mr. Ruby Rims with his Teddycare Show. 12/23: *Here's To Our Friends ... The Aids Music Revue*. 12/26: Jimmie and Ro Be Doin' A Show; *Looking A Lot Like Christmas* with Helen Schneider, Margaret Whiting, Carol Woods and the O'Neill Cabaret Symposium Fellows. 12/29: Maureen Kelly Stewart; Teddycare. 12/31: New Year's Eve with Lina Koutrakos, Jay Rogers and Anne Tofflemire with pianist Dick Gallagher. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 12/18: Lizz Manners; Mary-Jo Guidry with Bill Graves. 12/19: Muriel and Cyril's Holiday Turkey with Ritzel & Saloff; Mindy Cassle. 12/20: Muriel and Cyril's Holiday Turkey with Ritzel & Saloff; Fiona Wright and Marty Fernandi. 12/21: Nancy Follender with Bill Graves.; Steve Rosenfield's The Stand-Up Comedy Experience; Miss Coco. 12/27: Lizz Manners. 12/28: Donna Degrasse; Miss Coco.

No credit cards.

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 12/18: Bonnie Lee Sanders with pianist Tom Spahn. 12/19: Rick McKay with pianist Wes McAfee. 12/20: Thos Shipley with pianist Daryll Grant. 12/21: Suzanne Scott with the Gregory Toroian Trio. 12/23: Stevie Holland with the Neil Wolfe Trio. 12/27: Brendon Fawcett returns. 12/31: Mark Coffin with pianist Paul Trueblood. **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 12/31, Tue.–Sat. from 9–1 a.m.: Singer-pianist Chris Barrett returns with a celebration of the Cole Porter era. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring singers, bellydancers, whirling dervish, and musicians in "Harem Holiday". Shows nightly at 9:30 followed by continuous entertainment from 10:30–4 a.m.

AE, CB, DC, MC, V.

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to singer-jazz guitarist John Pizzarelli and the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 12/28, 31: Lorna Luft. Shows Tue.–Sat. at 9 and 11:15. Every Sun. at 7 and 9:30: "Varieties!" a variety revue performed by "The Sunday Evening Players". **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30.

AE, DC, MC, V.

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 1/4, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Singer Andrea Marcovicci with *Home for the Holidays*. **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10.

AE, CB, DC, MC, V.

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m.

AE, CB, DC, MC, V.

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 12/31, Tue.–Sat. at 8:30 and 10:30: Bobby Short returns for the season. **Bemelmans Bar:** Through 12/31, Mon.–Sat. from 9:30–12:30: Jazz-pianist-singer Barbara Carroll.

AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m.

AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun.

AE, CB, DC, MC, V.

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Tony Cabot Trio.

AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m.

AE, CB, DC, MC, V.

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m.

AE, CB, DC, MC, V.

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m.

AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. and 50th St. (355-3000). **Starlight Room:** 12/31, 9:30–1:30 a.m.: Wynton Marsalis and rhythm and blues singer Ruth Brown. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Revyes performing in the lounge, Mon. and Tue. from 5:30–9:30, pianist April plays Wed. and Christopher Gillespie takes over on Thu. and Fri. **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m.

AE, MC, V.

BUON APPETITO—281 Bleecker St. (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.–Sun. from 7–11.

AE, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Buyumba providing Spanish–flavored piano every Tue.–Sun. from 7:30–11:30. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11.

AE, CB, DC, MC, V,

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11.

AE, CB, DC, MC, V.

SOLUTIONS TO LAST WEEK'S PUZZLES

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Wed., Dec. 18

2:00/WNCN—J.C. Bach: Sextet in C.

WQXR—Taffanel: Wind Qnt., Vivace.

3:00/WQXR—Mozart: Sym. No. 10 in G.

4:00/WNCN—Schumann: *Julius Caesar*, Ov., Op. 128.

WQXR—Delibes: *Coppélia*, "Valse Lente."

5:00/WNCN—Borodin: *In the Steppes of Central Asia.*

WQXR—Vivaldi: String Sym. in E.

6:00/WNCN—Albinoni: Cto. for Trumpet in C.

7:00/WNCN—Mozart: Cto. for Horn No. 1 in D.

WQXR—Ravel: *Miroirs.*

8:00/WNCN—J. Haydn: Piano Sonata No. 31 in A-Flat.

WQXR—MacDowell: Suite No. 1, Op. 42.

Thu., Dec. 19

2:00/WNCN—Bach: Orch. Suite No. 3 in D.

3:00/WNCN—Suppé: *Poet and Peasant*, Ov.

WQXR—Delalande: Premier Caprice in D.

4:00/WNCN—J. Haydn: London Trio No. 4 in G.

WQXR—Stravinsky: Four Études.

5:00/WNCN—Vivaldi: *The Four Seasons*, "Spring," Op. 8.

WQXR—J. Haydn: Sym. No. 25 in C.

6:00/WNCN—Bernstein: *On the Town*, "Times Square."

7:00/WNCN—Naudot: Cto. for Recorder in C, Op. 17.

8:00/WNCN—Liszt: Cto. for Piano No. 2 in A.

WQXR—Beethoven: Sym. No. 6 in F, Op. 68.

Fri., Dec. 20

2:00/WNCN—J.C. Bach: Cto. for Harpsichord in f.

WQXR—Rimsky-Korsakov: *Christmas Eve*, Polonaise.

3:00/WNCN—Glinka: Piano Trio in d, "Pathétique."

WQXR—Bach: Cto. No. 2 in C for Two Claviers and Strings.

4:00/WNCN—Beethoven: *Egmont*, Ov., Op. 84.

WQXR—Davis: "The Little Drummer Boy."

5:00/WQXR—Lanner: *Abendsterner*, Waltz, Op. 180.

6:00/WNCN—Mendelssohn: String Sym. No. 1 in C.

7:00/WNCN—Mercadante: Cto. for Flute in D.

WQXR—Davis: *Die Fledermaus*, Suite.

8:00/WNCN—Schumann: *Vienna*, "Carnival Jest," Op. 26.

WQXR—Menotti: *Amahl and the Night Visitors.*

Sat., Dec. 21

1:30/WQXR—"The Texaco-Metropolitan Opera Broadcast." **Mozart:** *Idomeneo*. Cast: Vaness, Upshaw, Mentzer; conductor: Levine.

2:00/WNCN—Schumann: String Qt. in F, Op. 41.

3:00/WNCN—R. Strauss: *Don Juan*, Op. 20.

4:00/WNCN—Bach: Cto. for Harpsichord No. 6 in F.

5:00/WNCN—J. Haydn: Cto. for Trumpet in E-Flat.

WQXR—Sibelius: Sym. No. 1 in e, Op. 39.

6:00/WNCN—Mozart: Cassation in B-Flat.

7:00/WNCN—Bruch: Cto. for Violin No. 1 in g, Op. 26.

8:00/WNCN—J. Haydn: String Qt. in g, "The Rider," Op. 74.

WQXR—The Cleveland Orchestra. **Reich:** Three Movements.

Sun., Dec. 22

2:00/WQXR—R. Strauss: *Don Juan.*

3:00/WNCN—Berlioz: *Damnation of Faust*, Highlights.

WQXR—Nielson: Sym. No. 4.

4:00/WNCN—Chopin: Nocturne No. 2 in E-Flat, Op. 9.

WQXR—Viotti: Cto. in A for Piano, Violin, and Strings.

5:00/WNCN—J.C.F. Bach: Sym. No. 10 in E-Flat.

6:00/WNCN—Clementi: Piano Sonata No. 1 in C, Op. 37.

7:00/WNCN—J. Stamitz: Cto. for Trumpet in D.

8:00/WQXR—"Sunday Night Opera House." **J. Strauss:** *Die Fledermaus.* Cast: Gueden, Kmentt, Berry, Zampieri, Resnick, Wachter; conductor: von Karajan.

Mon., Dec. 23

2:00/WNCN—Handel: *Water Music*, Suite.

WNYC—Mozart: Sym. No. 36.

3:00/WNCN—Delibes: *Sylvia*, "Procession of Bacchus."

WQXR—Mozart: Sym. No. 9 in C.

4:00/WNCN—Paisiello: Sym. in B-Flat.

5:00/WNCN—Naudot: Cto. for Recorder in G, Op. 17.

WQXR—Hertel: Trumpet Cto. No. 1 in E-Flat, Vivace.

6:00/WNCN—Telemann: Cto. for Flute in G.

7:00/WNCN—Mozart: *Abduction from the Seraglio.*

WQXR—Vivaldi: *The Four Seasons.*

8:00/WNCN—Bach: English Suite No. 3 in g.

Tue., Dec. 24

2:00/WNCN—Roman: Cto. for Oboe in D.

WQXR—Chopin: Impromptu No. 2, Op. 36.

3:00/WNCN—Vivaldi: Cto. for Oboe in C.

WQXR—Anderson: "A Christmas Festival."

4:00/WNCN—Verdi: *Aida*, "Grand March."

5:00/WNCN—C.P.E. Bach: Sym. in E-Flat.

WQXR—Schubert: Sonatina in D for Violin and Piano.

6:00/WNCN—Nicolai: *Christmas*, Ov.

7:00/WNCN—Tchaikovsky: *The Nutcracker*, Suite, Op. 71.

WQXR—Rimsky-Korsakov: *Christmas Eve*, Suite.

8:00/WFUV—"A Box at the Opera." **Verdi:** *Aida.*

WNCN—Mozart: Violin Sonata in A.

Wed., Dec. 25

2:00/WNCN—J. Haydn: Cassation for Lute and Strings No. 6 in C.

WNYC—Handel: *The Messiah.*

WQXR—Tiomkin: "It's a Wonderful Life."

3:00/WNCN—Liszt: *The Christmas Tree*, Book 3.

WQXR—Pez: Cto. Pastorale in F.

4:00/WQXR—C.P.E. Bach: Cto. in a for Flute and Strings.

5:00/WQXR—Handel: *The Faithful Shepherd*, Suite.

6:00/WNCN—Weber: *Invitation to the Dance*, Op. 65.

7:00/WNCN—Suk: Piano Trio in c, Op. 2.

WQXR—Mozart: Sym. No. 41 in C.

8:00/WNCN—Tchaikovsky: *The Nutcracker*, Suite, Op. 71.

WQXR—Poulenc: Four Christmas Motets.

Thu., Dec. 26

2:00/WNCN—Rubinstein: *Feramors*, Ballet Music.

WNYC—Gershwin: "Embraceable You."

WQXR—Beethoven: Sonata for Piano and Violin No. 8 in G, Op. 30.

3:00/WNCN—Tartini: Cto. for Violin in a.

WQXR—J. Haydn: Sym. No. 10 in D, Allegro.

4:00/WNCN—Auber: *The Bronze Horse*, Ov.

WQXR—Glazunov: *Scènes de Ballet*, Op. 52.

5:00/WNCN—Vivaldi: Cto. for Bassoon in C.

WQXR—Offenbach: *Die Rheinnixon*, Ov.

6:00/WNCN—A. Scarlatti: Cto. for Recorder in a.

7:00/WNCN—M. Haydn: Cto. for Horn in D.

WQXR—Bach: "Brandenburg" Cto. Nos. 1–3.

8:00/WNCN—Sinding: Piano Sonata in b, Op. 91.

Fri., Dec. 27

2:00/WNCN—J. Haydn: String Qt. No. 39 in C, "Bird," Op. 33.

WNYC—Brahms: Piano Cto. No. 2; Sym. No. 4.

WQXR—Rameau: *Dardanus*, "Tambourine."

3:00/WNCN—Bach: Toccata and Fugue in d.

4:00/WNCN—Copland: *Fanfare for the Common Man.*

WQXR—Mozart: Serenade in D, "Marcia."

5:00/WQXR—Rossini: *The Silken Ladder*, Ov.

6:00/WNCN—G. Gabrieli: *Canzon VIII.*

7:00/WNCN—Prokofiev: Sym. No. 1 in D, "Classical," Op. 25.

8:00/WNCN—J. Haydn: String Qt. in g, Op. 20.

WNYC—"Masterwork Hour." **Bartók:** Violin Cto.

WQXR—Mozart: Violin Cto. No. 4 in D.

Sat., Dec. 28

1:30/WQXR—"The Texaco-Metropolitan Opera Broadcast." **Verdi:** *Aida*. Cast: Mitchell, Toczyska, Bartolini, Morris, Plishka, Wells; conductor: Saccani.

2:00/WNCN—Parry: *Lady Radnor's Suite.*

WNYC—Wilson: Suite for Small Orch.

3:00/WNCN—J. Haydn: Piano Trio No. 27 in C.

4:00/WNCN—Mozart: Sym. No. 31 in D, "Paris."

5:00/WNCN—Novak: Piano Trio in d, Op. 27.

WQXR—Blitzstein: Piano Cto.

6:00/WNCN—Ravel: *Pavane for a Dead Princess.*

7:00/WNCN—Mozart: Violin Sonata in E-Flat.

8:00/WNCN—J. Haydn: Sym. No. 38 in C.

WQXR—The Cleveland Orchestra. **Schnittke:** Cto. Grosso No. 5.

Sun., Dec. 29

3:00/WNCN—Spohr: Sonata Concertante for Cello and Harp in E-Flat, Op. 114.

4:00/WNCN—Bazzini: *Dance of the Goblins.*

5:00/WNCN—Gershwin: "I Got Rhythm," Variations.

6:00/WNCN—Bach: "Brandenburg" Cto. No. 4 in G.

7:00/WNCN—Mozart: String Qt. No. 13 in d.

Mon., Dec. 30

2:00/WNCN—Boieldieu: Cto. for Harp in C.

WNYC—The Baltimore Symphony Orchestra. **Berlioz:** *The Damnation of Faust.*

3:00/WNCN—Bach: Cto. for Flute in g.

4:00/WNCN—Vivaldi: Cto. for Oboe No. 9 in d, Op. 8.

5:00/WNCN—Copland: *El Salon Mexico.*

6:00/WNCN—Albinoni: Cto. for Trumpet in B-Flat, Op. 7.

7:00/WNCN—Gershwin: *Rhapsody in Blue.*

Tue., Dec. 31

2:00/WNCN—Mozart: Sym. No. 28 in C.

3:00/WNCN—J. Haydn: String Qt. in A, Op. 20.

4:00/WNCN—Bach: *Anna Magdalena Notebook*, Little Suite.

5:00/WNCN—Berlioz: *Roman Carnival*, Ov., Op. 9.

6:00/WNCN—Vivaldi: Chamber Cto. in C.

7:00/WNCN—Debussy: Sonata for Flute, Viola, and Harp.

8:00/WFUV—Lehár: *The Land of Smiles.*

TOWN AND COUNTRY PROPERTIES

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New York Travel is a weekly feature. **Special Rates effective with the January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $ 30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ACTION TRAVEL

Thailand, Indonesia— S/E Asia- It's all we do! Bolder Adventures - 800-397-5917

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LOW FARES - ASIA & EUROPE Tokyo $900. London $580. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818**

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Awesome views, exclusive modern waterfront house, 4 BR, 4 bth, decks, dock, maid. Max 8 guests. 1 wk min. Sun & eves. **718-523-4567.** Wkdays **718-380-1065.**

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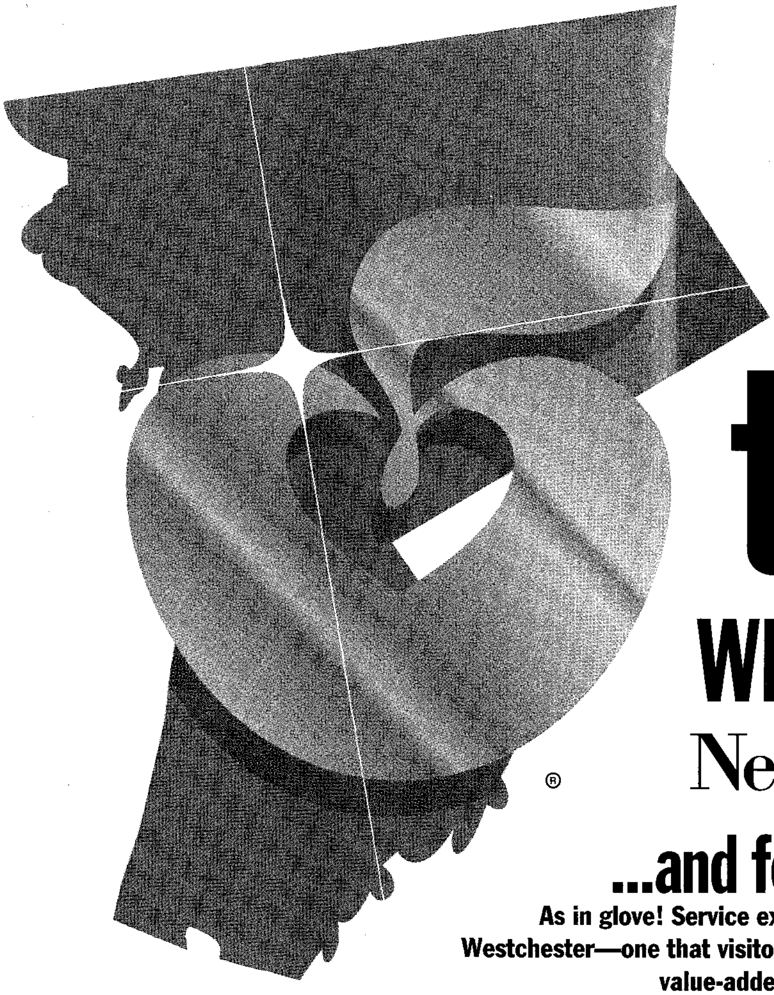
Continued on next page.

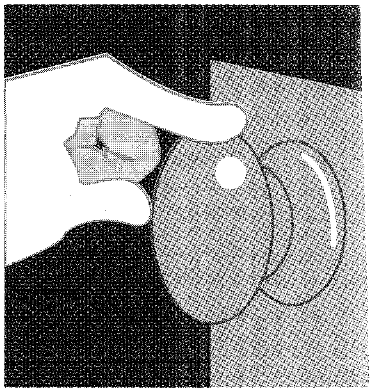


WHAT TO DO ON WINTER WEEKEND

Go fo the Gold!

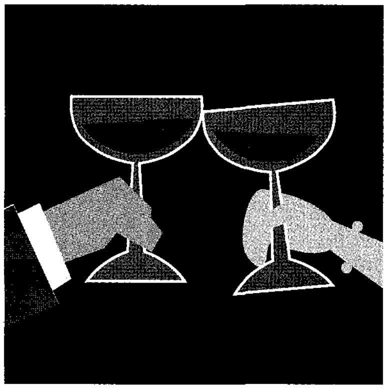
WESTCHESTER COUNT

New York's Golden Appl



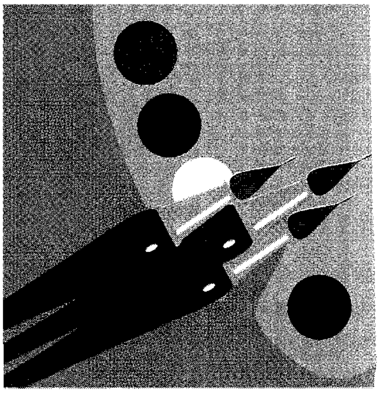
...and for the white!

As in glove! Service excellence is the standard in Westchester—one that visitors here can count on. It's a value-added dimension you will enjoy!



...and for the red!

Or rosé, or whatever. Westchester prides itself on a history of excellence in hospitality. Our hotels and motels roll out a Westchester welcome for visitors with their excellent recreational and dining facilities. For that little weekend recharge you've been putting off, There's no *red*-carpet service like Westchester's.



...and for the full palette!

Well before 1776, Westchester was known as an artistic, cultural and historic hub. Today, it's a super shopping mecca, too. Here, awaiting your discovery, is recreation for mind as well as body. All of which makes a weekend in Westchester— maybe *this* weekend—the perfect refresher.

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New York Health And Fitness is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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LOTUS JAPANESE SPA
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Licensed Therapeutic Massage—Douglaston, Queens. 718-225-1123

Swedish/Shiatsu—Reduce stress and tension. Joseph - 212-475-3528

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Call us for the most relaxing vacation of your life!
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Free Brochure 1-800-695-9591
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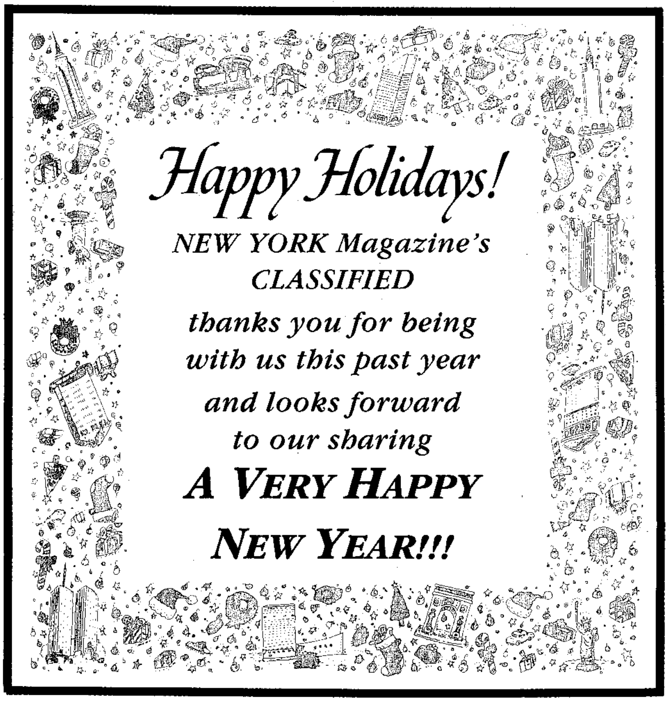

Happy Holidays!
NEW YORK Magazine's
CLASSIFIED
thanks you for being
with us this past year
and looks forward
to our sharing
A VERY HAPPY
NEW YEAR!!!

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ENTERTAINMENT/TEEN & PRE-TEEN

BAR MITZVAH EXPERT
Eric Silvey Ent. - 16 Yrs Exp. **212-486-9517**

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Call Claire Shore (212) 564-4590

"CELEBRATE YOUR NEXT PARTY"
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The Coolest Kids' Birthday Spot in NYC! Carousel, drive-in movie, disco parties, games...$500 for 25 kids. We supply it all!
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NEW YORK kidS!
Entertaining Section

HOLIDAY ENTERTAINING

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A Good Guy—Jewish, handsome, 40, 6', good physique, successful investment banker, sports enthusiast, sincere, generous, good sense of humor, diversified interests. Seeks Jewish female complement - nonsmoker, 5'4" and over, 27-33, for marriage, family, fun and happily ever after. Love of golf and football a plus. Please send letter and photo (a must), I will reciprocate. 4357 ✉

Beautiful Brunette, 28—Warm, gentle, caring, 5'6", slim, seeks a bright, kind Jewish male, 5'10" plus, 27-34. 2928 ✉ ☎

You Won't Be Disappointed—Strikingly attractive, 39, 5'7", long brown hair, blue eyes, Jewish, seeks extremely handsome man, 5'10" up, 40 plus, for all the best things in life. Photo preferred. 7660 ✉

Tom Cruise/Woody Allen-Type Guy—Seeks Julia Roberts/Woody Allen-type gal. Nonsmoker. Please send letter/photo. I will reciprocate. 2929 ✉

Prominent Attorney—6'5", Cancerian, 42, who is a handsome, secure, sensitive, complex, witty, classical music-loving and affable morning person - longs to fall hard (three years after a 17-year marriage, no kids) for a beautifully radiant, charming yet irresistibly curvaceous companion and soul mate, to share in and discover life's quality offerings, who likes, as I do, mornings, quiet romantic evenings and traditional values, and who dislikes, as I do, pretentious people, places and things. She's also preferably 27-37, never married, living on the North Shore or in Manhattan, who prefers Jewish men and to wear heels without intimidating. Photo/note/phone please. 2941 ✉

Successful Businessman—Divorced, blue-eyed blond, 5'10", Christian, 48, LI resident. Looking for someone who wants to share life and maybe is interested in dining, cooking, NYC sometimes, travel, boating, the beach, water gardening, entertaining, family and friends - thinks she's a knockout inside and out, 30s, nonsmoker. Note/photo/phone. 4330 ✉

Classy Creative Director—Blond, petite, fit, pretty, seeks elegant man to share love of design, architecture, Caribbean travel, things French and healthy lifestyle. Photo/phone. 2944 ✉

No Fancy Slogans—Just a witty, caring, commitment-minded, romantic, 40-year-old Jewish male who likes old movies, sports, '60s music, and is looking for a woman, 28-40, with similar qualities and interests. Photo appreciated. 4362 ✉

Escape Singlehood—Tall Jewish man, 34, athletic, nonskier, seeks woman, 20s, for commitment. 4364 ✉

Spectacular Man—*An ad is a place to be* up-front and not humble. Hence the truth: I'm an extremely handsome, charming, bright, witty and rich 34-year-old male. I'm also sensitive, selective, adventurous and strong, with a fantastic sense of humor. I'm a graduate of Harvard Business School and have achieved great success on Wall Street. But in achieving that success, I have sacrificed my personal life. I now have the time and desire to change that. I would love to hear from a wonderfully beautiful, intelligent and passionate woman who feels good about herself and would like to share the best life has to offer. Photo/phone. 2617 ✉

Bright, Handsome Professional—40, 6' - seeks lady, 28-40, with beauty, brains and a warm heart. Photo please. 7616 ✉ ☎

Beautiful, Tall, Slim Redhead—45, loves: stepping out, working out and staying home. Seeks: witty, successful and attractive man. Photo please. 7564 ✉

Are You A Woman Of Great Insight...—Beauty, honesty, and warmth? I have an inquiring mind and an adventurous spirit; give great hugs; am drawn to people of high consciousness; believe passionately in straight talk and genuine feelings; am fiercely loyal to people I value; love to help others experience their personal power. I delight in meaningful work, joyful play, exotic cities, natural wonders, long walks in romantic places, conversations which connect heart and mind. I'm in my mid 40s; financially independent; an avid movie and theater-goer. I know a lot but have much to learn; need some but have much to give. I seek a best friend, lover, and fellow explorer. Photo please, letter and phone number. 4369 ✉

Single Male Professional • First Ad—Very fit, athletic, 5'10", blue eyes, young 45 - loves tennis, skiing, fine dining, movies, quiet evenings. Seeks sensual, sexy, athletic woman, 25-40, who's honest, open, with a sense of humor, seeking romance and lasting relationship. Nonsmoker. Photo/brief bio/phone. 2938 ✉

Wanted, Wanted, Wanted:—Very attractive, successful, dynamic, self-confident, playful, sincere, trustworthy, 29-38-year-old woman who wants to meet this Jewish executive, 42, in excellent shape - to explore an everlasting relationship. Play tennis, golf, travel, dine, the beach, scuba dive and share life's ups and downs with me. Religion unimportant. 2949 ✉

Anything For The Right Woman—A few of my friends have met thier wives through the personals, now it's my turn. Male, 39, divorced, successful attorney, generous, handsome, no hang-ups, flexible. Sensitive to one's feelings. Seeks a stunning, slim, sophisticated woman, 28-38. Connecticut, Westchester, Manhattan. Photo appreciated, to: 4346 ✉

Pretty Woman—If you want the fairy tale...I'm your knight in shining armor. Me: 32, 5'10", blue eyes, high profile, athletic Jewish male. You: bright, attractive and slim Jewish female who enjoys shopping, dining, sunny vacations and being spoiled silly. Photo/phone. Nonsmoker only. 2945 ✉

Gay Man—40s, successful, nice guy, warm, romantic, playful, honest, out, trim, healthy - seeks man, 35-45. 4379 ✉ ☎

Super-Nice Guy—32, tall, handsome, athletic Jewish MD, very successful - seeks soul mate for love, family and adventure. Let's go skiing! Photo a plus. 7711 ✉ ☎

Dear Voluptuous/Full-Figured—Woman, I am a single, white, successful man, 28, who would enjoy spoiling you with affection, time and small gifts. 4378 ✉

Dreamer From A More Innocent Time—A shamelessly romantic, prominent, Ivy MD/entrepreneur, cultured, very handsome, warm, successful, athletic, tall, trim, young, all-around nice guy. Seeks sincere, tall, spirited gal, under 36, for fairy tale finish. Photo necessary. 4325 ✉

Very Attractive—Outgoing, bright businesswoman, 37, tall and slim, with Ivy education and international background - seeks exceptional, successful professional man (35-45) with a big heart and interests to include city culture, skiing, antiques, travel and country weekends. Note and photo. 7684 ✉

Leo Looking For His Aries—I feel comfortable with someone in her 40s. I'm 50, slim, nice-looking, Jewish. I believe the best relationships are based on a close, honest, warm friendship with plenty of mental stimulation. I have a varied amount of interests such as sports, tennis, classical concerts, Italian opera, trying new restaurants and enjoying each other's company. If this appeals to you, write to this together guy. I have a weakness for Virgos and blonds. Tennis is a very big plus. Westchester. 2888 ✉

Let's Get Together—Sincere, divorced, Jewish professional woman, 48, petite, seeks warm, fit man for sharing relationship. Phone/note please. 4355 ✉ ☎

Handsome Blue-Eyed Lawyer—Who "has it all", seeks gorgeous, tall, irreverent, Jewish professional woman, 24-30, who also "has it all". Note/photo. 4319 ✉

I've Been Waiting For You—Attractive businesswoman/writer, 37, deep thinker - with artistic eye, spirit and interests - seeks special male kindred spirit, 33-42, who is nurturing, supportive, caring, trustworthy, successful, well-educated, monogamous, with healthy ego, to hike through woods and dales and dance by candlelight. Send note/photo. 2948 ✉ ☎

What Really Matters?—Communication, caring, commitment. This attractive lady seeks a man of wit and charm, not afraid of the 3 Cs. Me: 5'7", late 30s. You: tall, 35 plus. Photo optional. 4341 ✉ ☎

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Frankly Fabulous Female—Manhattan, 50s, looks, brains, class, financials - needs tall, slim, dark male with like qualities, age 55-65, please. 4370 ✉ ☎

Very Charming Guy—Caring, sensitive, honest, sincere, with a great sense of humor. I am 31, 5'10", 175 lbs, fit, successful, educated, very athletic, balding - but very attractive. Seeking compatible female for love, romance and long-term commitment. Skier a plus. Photo please. 4342 ✉

Charm, Brains And A Sexy Smile—Have kept this Jewish lady out of trouble for 32 years. She seeks a smart, honest man for a lifetime of mischief. Note/photo. 4320 ✉

Don't Accept Imitations—Adorable, handsome and intelligent, Jewish professional gentleman, mid 30s, looking for Jewish female, 20s-30s, for romance, enchantment and magic. 7705 ✉

I Need A Hug—Female MD, Jewish, 32, 5'5", svelte and pretty, who is flexible, warm and sincere, has cute dog to hug, but desires witty, down-to-earth, loving and commitment-oriented Jewish male professional, 33-40, 5'10" plus, who will hug (and kiss) me back. Note, phone and sample hug requested. 4238 ✉ ☎

Lovely, Bright Woman—With integrity, seeks Jewish male, 57 plus. 2935 ✉ ☎

Gay White Female—31, cutie, forever in blue jeans, fun, loves TV oldies - seeks feminine woman for relationship. 7706 ✉

New Year's Resolution—More fun, affection, spontaneity. Psychotherapist, 41, funny, pretty, slim. Photo. 7712 ✉ ☎

Great-Looking Gentleman—5'11", 175 lbs. Successful entrepreneur, 40s, in great shape, seeking great-looking lady in great shape for fun times. Photo/phone. 2939 ✉

Wanted:—Educated male, 45-60, with zest for life, for friendship and romance - by not-perfect, active, caring female. Photo/note. 4373 ✉

Sexy, Green-Eyed Blond, 42—As a couple, we're easygoing, successful, warm and genuine. Where are you? 2936 ✉

Pretty, Sweet Brunette, RN—30s, seeks man for marriage and family. MD preferred. 38-55. 4321 ✉ ☎

Quiet, Unpretentious, Handsome—Gentleman dentist, 37. Seeks pretty, kind, intelligent lady. Photo/bio. 4331 ✉

Very Good-Looking—Intelligent, sensitive, Jewish, successful businessman, 30 years young, blond and blue eyes. Gym, sports, motorcycle, travel, dining out. Seeks 25-31, very attractive(!), tall, intelligent, slim woman, in good physical shape, who knows where she is going in life. No smokers. Photo/phone please. 2946 ✉

Young, Beautiful, Jewish—Mother, financially secure, 5'7", slim, law student, healthy, nonsmoker, sense of humor, great cook, sincere, homeowner who loves to entertain. Seeks Jewish, kind, healthy, intellectual, tall nonsmoker, 30s-40s, who loves Judaism, children, has traditional good values and can appreciate a good woman. Photo/letter please. 7683 ✉ ☎

Irresistible, Petite—Professional lady, 48, seeks gentleman, 48-60, to enjoy foreign films, concerts/operas. 4235 ✉

Psyche Seeks Eros—No task too difficult. Sensual, beautiful, 27, woman - into consciousness work and good communication - seeks man of character who knows Iron John, for a loving, lasting relationship. Photo/letter. 4334 ✉ ☎

Tall, Attractive, 39—Single Jewish female, looking to share a long-term relationship. I have a zest for life, enjoy outdoor activities, dancing and socializing. If you share similar qualities and are 5'10" plus, drop me a note. 7702 ✉

Attractive, Trim Professional—Single white male - late 30s, healthy, traditional values, good with kids, sense of humor. Enjoys NYC, holiday season, theater, sports. Seeks trim, single white female for romantic commitment. 7636 ✉ ☎

Very Handsome—Well-built MD, 29, with cure for longing heart, seeks angelic beauty to share it with. Photo. 4376 ✉

Versatile Man Of Integrity—Tall, handsome, good shape, mid 40s, seeks pretty, smart, sexy, down-to-earth, funny woman, about 30-38, with great body. Photo essential. 7694 ✉

Christmas Spectacular—This sparkling, 31, 5'7", blond, blue-eyed, sweet, down-to-earth professional seeks tall, handsome, fun-loving, 29-39, Christian man for merry times. Note/photo/phone. 2924 ✉

Woman Of Substance And Beauty—European-educated, brought up on three continents. She is at the top of her profession and at the same time willing to share her life with a very special man. He (38 plus) must be professionally the same caliber, socially accomplished, sincere, love symphonic concerts, opera, visual arts - to share highly cultured life with romantic Renaissance woman. Photo (a must) please. 7687 ✉

Ready To Waltz Again—Merry widow, attractive, slim, 50ish, seeks gentleman with sense of humor, interested in caring and sharing. 4329 ✉

Cute Psychotherapist—Seeks 45-plus, accomplished, nonsmoking man. 7698 ✉

Kind, Caring, Pleasant—Friendly, honest, youthful-looking, considerate Jewish male, teacher, 47. Seeks a sincere, stable Jewish woman to settle down and have a family. Photo optional. 7679 ✉

Your Dreams Fulfilled—Warm, witty, smart, honest, dependable, healthy, fun, athlete, adventurer, handsome, great lover, successful NYC designer, 5'10", 170, 53 - but look/feel/act 40. I'm Jewish - you do not have to be. You: ditto...bright, slim, beautiful, my best friend, nonsmoker. Us: have a family, live happily ever after. Note/phone/recent photo please. 7675 ✉

Me: Male, 57—Would like to meet you: female, slim, 40s, pleasant and intelligent. 2934 ✉

Great Catch—Cute, petite, bright, thin, 38, seeks 40s mensch. 4356 ✉

Mid-40s Knight Of Stature—Tall, dark, handsome. Seeks his mid-30s, pretty, petite lady-in-waiting to share his castle. Photo. 2927 ✉

Let's Honeymoon On Fiji—Beautiful, dark-eyed travel exec, 27, Jewish, seeks caring, loving guy. Good sense of humor essential. 27-35. Photo/note. 7685 ✉

Lonely 36-Year-Old—Handsome, single Jewish male physician, nonsmoker, nondrinker. Ready for commitment. Looking for a single Jewish female, 23-33, to relocate, to share waterfront tropical paradise in southwest Florida. Send photo/note/phone. 4352 ✉

Very Attractive Male—Smart, caring, healthy and fit, successful executive, 38, 5'11". Seeking an energetic and very pretty, slender, in-shape female for best friend and lover. Photo. 7651 ✉ ☎

Professional And Sophisticated—Asian beauty seeks same in white Protestant male, 48-55, for serious relationship. Enjoys music, nature, books. Photo. 4360 ✉

NY Gentleman—31, endearing, humorous, thoughtful, Jewish, handsome and a great cook, too. Seeking quality Jewish woman with empathy, refinement and laughter. Photo appreciated. 4292 ✉

Stunning, Captivating Natural Blond—Green eyes, successful career, 40, 5'7", slim, elegant yet down-to-earth, great legs, seeks successful, dynamic gentleman who is giving, sensitive and ready for the best relationship of his life. NJ/NY. 2921 ✉

One Letter Could Change Your Life—Beautiful MBA, 30, Jewish, seeks handsome, caring, successful JD/MD/DDS, to 36. Photo. 2933 ✉

Looking To Make This Winter Fun—Bookstores, cafes, theater, museums, squash and skiing - or just sitting by my fireplace with a Benson or Bowles. Maybe a weekend of hiking or antiquing. I am 30, petite, pretty, with chestnut curls, blue-grey eyes and a disarming smile. I hope you are a man who will make me think and laugh. Photo please. 7656 ✉

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Madonna Look-Alike—Slim, sexy designer, 30, seeks succesful man. Exchange bio/photo. POB 287, NY, NY 10185-0003

Ravishing Redhead—Reveals readiness for romantic revelry. Leggy, fun-loving, energetic 35-year-old seeks tall "man's man". Chest and arms a plus. Please be financially secure (I am too), have integrity, and walk your talk. Photo/note - will reciprocate. 4359 ✉ ☎

Blue-Eyed, Handsome—Music business professional, Jewish, 36, sensitive, seeks independent, warm, self-aware, fit, pretty, family-oriented woman, 29-35, for romance and more. Photo. 4354 ✉

Beautiful Brown-Eyed Brunette—5'5", 110 lbs, 38, intelligent, warm, successful, caring, with a slightly left-of-center view of life, seeking a tall, honest, affectionate man. 2922 ✉ ☎

Quality Catholic Man—34, blue-eyed blond, very attractive, attentive, professional, travels abroad, humorous, with varied interests. Seeks an atypical, selective, stylish, nonsmoking lady, who is neat, devoted, outgoing, for friendship, love and more. Heart-written note/phone. 7695 ✉

Sharing Sunsets, Laughter—And warmth. Easygoing, sensitive nature lover, who also appreciates NYC - 40s male - seeks soul mate. Prefer photo. 4366 ✉

Shy, Beautiful Irish Lass—34, with lively sense of humor and strong family values, wants to be romanced...catch me if you can. 4361 ✉

Attractive Artist—Professional - loves life and the arts. Would like to meet a kind and intelligent man to build a long-lasting relationship (40s-50s). Photo. 2930 ✉

Engaging Arts Consultant—Well-traveled, cultured, energetic, warm, slim, attractive 40s mom seeks kind, family-loving mensch. Write. 7697 ✉

Theatrical Producer—Sports, art, antiques. You are an earthy lady, 20s, looking for a lasting relationship. Note/photo/phone. NYC/California/London. 1571 ✉

Lovely Ivy Lawyer—36, kind, slim, musical, kosher, great dancer, mom. Seek wonderful Jewish partner, 27-44. 2931 ✉ ☎

Circle This Ad—Entrepreneur, 45, 5'10", 180. Likes dry wit, restaurants, fashion, autos. Dislikes too expensive to list. Seeks very pretty lady, up to 37, nonsmoker. Note/photo optional/phone. 4314 ✉

Warm Psychologist—Musical, athletic, seeks 40ish female soul mate. Photo. 2942 ✉ ☎

The Donald Is There To Help—So is Delta... Just a shuttle away, petite, Jewish, brainy Boston beauty seeks 40-plus beau, willing to commute for love and fun. Photo and note please. 7669 ✉

You Are:—An attractive Jewish female, 27-35, who has a strong identity, and is healthy in and out, warm and sensual, solution- (not problem-) oriented, spontaneous, and possess a terrific sense of humor. I am all that I just described, except the male version. If there is something right with this picture, send me yours - with a note. 4363 ✉

Tired Of Missing—Successful NYC professional, 30s. Enjoys WCBS-FM, the country, living and relaxing. Seeks sensitive, intelligent and attractive lady, 25-40. Ready for fun, love and relationship. Note/phone/photo, please. 2937 ✉

Tall, Christian, Youngish Man—Late 50s. Virile, nonsmoker, mentally/physically fit, dependable. Classical/jazz music lover, financially secure author. Retiring soon - possible relocate. Seeks same in Manhattan-based, 40 plus, slender, rational lady for sharing amore, Shangri-la, and whatever. Phone, recent photo. 4317 ✉

Just Moved Into Manhattan—Divorced Jewish male, 45, 5'8", very athletic, good-looking financial consultant, bright, easy-going, empathetic - seeks stunning female with great legs, who is beautiful inside and out. Enjoys sports, dining, theater and travel. Is intelligent, independent, amorous. Note/photo. 4343 ✉

Transplanted From CA—Very successful male exec, 45, 6'1", athletic, MBA, easygoing. Enjoy tennis, skiing, cycling, hiking, travel, arts, music, theater, dining, antiques, quiet evenings. Seeking similar interests in attractive, bright, nonsmoking female professional, 30-40. NJ/NY. POB 1741, NYC 10274.

You:—Pretty, female, childless and looking to stay that way, under 45, affectionate, sense of humor, commitment-minded. You like museums, reading, introspection and talking about life. You have an opposable thumb and speak some language. Me: Jewish (you don't have to be), boyish, 36, designer and business owner, bright, creative, loyal, loving and monogamous. I don't drink/drug/smoke or stay out all night. I don't watch football, I like cats and can cook. Note/photo/phone. 4365 ✉

Catch Me If You Can!—Brown-eyed brunette - spunky, cute, slim and petite (5'), 30-something Jewish female - seeks fun, dependable, cerebral, athletic Jewish guy (33-45), with traditional values, for friendship, love and marriage. Non-Manhattanite preferred. 7699 ✉ ☎

Bright, Good-Looking TV Exec—Female, basically Jewish, seeking articulate man, 38-48, with sense of humor, style and integrity. No smokers. Kids okay. Note/photo a must. 7671 ✉

Mr. Right—Gentle, witty, loyal, seeks single Jewish female - sharp, foxy, good-natured, under 5'3", less than 110 lbs, age 21-36. POB 397, Island Park, NY 11558

Attractive, Witty, Sensitive—Jewish professional woman, 32, seeks funny intellectual with a cheery outlook, for love and laughter. 2932 ✉

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Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

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Attractive, Assertive Black Female—40s, seeks successful gentleman to share galleries, travel, intimacy. 4326 ✉ ☎

Appealing Manhattan Attorney—Male, 54, lover of books. Seeks slim, very pretty woman in 40s. Photo helpful. 7707 ✉

Thirtysomething's Michael Is Back!—Sensitive, handsome professional, 6', 30, Jewish mensch with a great sense of humor - seeks intelligent, independent, sensitive, special, nonsmoking Jewish female, 22-28, to share candlelight dinners, theater, country inns, dancing, George Winston, Monet, Springsteen, The Sunday Times, The Wonder Years and the New York Yankees. Photo/note please. 4332 ✉

Female Writer—Mid 30s, single again and ready to meet more than deadlines. Wish to spend free time with smart, stable, creative, good-looking guy, 30-40. 2943 ✉

Romance Languages—Jewish beauty, 30, Ivy, desires bilingual, cute Jewish man for aventura and amour. Photo. 4371 ✉ ☎

Lieutenant - FDNY—6'3", dark, handsome, 41, never wed, ex-jock, muscular, big heart, too sensitive, genuine. Seeks Christian, 5'7"-5'10", slim, natural blond, marriage, kids, to 33. Photo. 4243 ✉

Sally Seeks Harry—Very pretty, petite, 31, *professional, Jewish, nonreligious* - enjoys hanging out as much as going out. Seeks one great man, 30s-40s and professional, who is communicative, passionate, funny and sexy, for best friend and lasting love with a woman who is worth it. Note/photo. 7701 ✉

Pretty Renaissance Woman—With pizzazz, great legs, vacation home; trim, 43, 5'7". Seeks Jewish, classical music-loving man, 43-50. Photo vital! 7603 ✉

Handsome, Jewish Professional Man—39, marriage-minded, seeks pretty, down-to-earth woman. Photo. 4327 ✉ ☎

Tall, Terrific Redhead—Professional, slim, 50, Jewish, seeks fun and perhaps future with emotionally available, smoke-free male, 5'11" plus. 7673 ✉

Million-Dollar Smile—Absolute doll - seeks happy, classy, secure Jewish guy with love of fine dining. Photo/note/phone. 7688 ✉

Honesty!—Selective woman desired. I am 9 to 10s in every category. You're the same, in your 30s. Note/photo. 7674 ✉

Look No Further Jewish Males—Stunning Jewish brunette with brains, 30, seeks Jewish male, 30s, who is intelligent, successful, ambitious, family-oriented and enjoys dining out, theater and travel. Photo appreciated. 4335 ✉ ☎

Florida, 6'1"—Blue-eyed male author, 36, lean and sexy physique, desires stylish older woman. Let's try. 2899 ✉

What Are You Doing For The Rest—Of your life? Widow, 48, slim, very attractive, seeks caring man, good sense of humor and not afraid of commitment. 7676 ✉

Gay Woman—41, educated, caring. Seeks counterpart to share many intellectual and outdoor interests. 4318 ✉

Diamond In The Rough—Professional man, good-looking, Wasp, 33, 5'11" - seeking a naturally attractive, sexy, sincere and adventurous woman (24-31 range), for friendship plus, who enjoys the outdoors (winter and summer), travel, music and all NYC has to offer. Note/phone and photo preferred. 7703 ✉

Ivy League JD—Seeks full-figured, college educated woman, 24-31. 7689 ✉

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Cute, Blond, Blue-Eyed—Ex-Californian female, 32, wants smart, good-looking man, 28-40. Must like cats. 4353 ✉ ☎

Gifted, Charming, Pretty—Petite, creative professional (48), seeks cultured, athletic sweetheart. Photo. 4336 ✉

Psychologist/Writer—Attractive and bright...Looking for someone to call "Mr. Right"...If you're between 40 and 50 and witty and warm...And were opposed to "Operation Desert Storm"...Then why not answer my ad? Drop me a line...Let's get together for coffee or wine. 2923 ✉

Seeking My Knight:—Attractive, accomplished, warm, fun-loving, 41-53, for 5'3", slim, pretty, classy, athletic Jewish professional - for play/life mate through the Middle Ages and beyond. 4380 ✉ ☎

Jewish Male—46, successful writer, athletic, down-to-earth, loves to laugh, wants marriage and children. Looking for the right woman. Photo please. 4337 ✉

Man With Values—46, 5'10", trim, good-looking, affluent investor. Seeks a woman to make us a family. Photo. 7654 ✉

American Goddess—Incapable of small talk, wants man who has played against the rules and won. 7686 ✉

Man, Overly Bored—At being single. I'm a creative, sometimes lonesome, receptive and honest artist, 33. Wishing to skate away one fine winter day with a woman of grace, intelligence, who is attractive within and without. Let's make our mark on some new patch of ice, for a start. Note, photo, phone please. 7624 ✉

Widow—Attractive, optimistic professional. Sane, sober, solvent. Lover of books, the arts, sciences and music - active, swimmer, dancer, world traveler. Easy to be with. Seeks educated, trim, nonsmoking counterpart, 55-65. Photo/phone. 7704 ✉

Handsome Entrepreneur/Businessman—37, 6'1", 190, fun-loving, outgoing, stable in life and career, eclectic tastes, classical to country music, city life weekdays, weekends at lake. Seeks very attractive, secure, self-aware woman with positive outlook, to share dining, sailing, fun times, more? Will exchange photos. 4338 ✉

Timing Is Everything—Upbeat, quality woman, 43, seeks best friend/lover ready for happily ever after. 7693 ✉

Successful, Attractive, Solid Artist—31, Jewish. Enjoys travel, entertaining, good friends. Seeks cool, intellectual, slim woman, 20-35, who values a best friend with a class act. Note/photo. 7667 ✉ ☎

NJ CPA—27, 5'9", Jewish male seeking Jewish female in her 20s. I have many interests including theater, movies, sports and sharing good times. She is caring, intelligent, romantic, with a great sense of humor. 7696 ✉

New Year's Resolution—Caring, 5'8" brunette, 41, enjoys all from quiet times to dancing until dawn, seeks honest relationship with sincere, single, white Christian male, 38-50. Note/photo/phone. 7680 ✉

Test My Brain—Very good-looking, Jewish Wall Street professional seeks Ms. Right. I am 30, 5'10", 165 lbs, with brown hair and eyes, in excellent shape. Enjoy skiing, theater, cycling and beaches. You? Send note/photo/phone. 4377 ✉

Handsome Jewish Professional—6', slim, caring, with city slicker/country bumpkin life style, seeks classy, pretty female, 24-33, for relationship. Photo. 7668 ✉ ☎

Beautiful Photojournalist—Artistic, athletic, classy and thin, seeks Jewish equivalent, 45 plus. 4372 ✉

Fall In Love With Me—Very attractive Jewish woman - svelte, long hair, athletic, affectionate, fun-loving - seeks Jewish man (37-48) for serious romance. 4351 ✉

Fine Wine Only—44-year-old, handsome, fit entrepreneur with style, seeks woman of inner and outer beauty. Nonsmoker, sexy in jeans or black gown. Must love to travel, laugh and exercise. Note/photo/phone. 4350 ✉

Beautiful, Very Attractive Lady—Business exec, 5'3", 31 years, shapely, single, financially secure, romantic, honest and caring - seeking gentleman who is ready for a permanent relationship leading to marriage. This man should be financiallly secure, fun-loving and energetic. Children okay. Will exchange photos upon receipt of same. 1570 ✉

Pretty Jewish Woman—37, warm-hearted, astute, reflective and funny, with a touch of shyness (and a recent start in a brand new career). I especially love dancing (of all types) and am devoted to my year-old cat. I seek a bright, fit, adventurous, self-aware Jewish man who's not afraid to share himself. 7710 ✉

Your Dream Come True—This 30-year-old, 5'6", stunning (really), sweet, spontaneous, shapely, down-to-earth Jewish professional - who loves fun times, laughter and skiing - is looking to meet a 28-38, tall, very handsome, athletic man, who is happy, fun and cuddly, with a heart of gold. Note/photo/phone. 7644 ✉ ☎

Thump, Thump—Young Jewish female MD seeks Jewish male "heartthrob", 30-40. 2947 ✉

Let's Marry For Love—Successful man, handsome, creative, warm-hearted with great sense of humor. Ready to settle down with one special woman, preferably early to mid 30s. Note/photo/phone. 2950 ✉

Beautiful, Sexy—Unpretentious Jewish lawyer with old-fashioned values, son (18), loves skiing, music. Seeks upbeat, stable professional male, 40-55. 4349 ✉ ☎

Feminine, Pretty—Educated, green-eyed blond from NJ, age 28, caring, with traditional values, seeking a sincere, successful man (28-38). Among my interests: traveling, skiing, jazz, cooking...and I enjoy the shore year-round. 4333 ✉

Extraordinary Lady Seeks Tall Man—Who is comfortable with himself, has a good sense of humor and for whom money is not a concern. I'm a sensuous, spiritual, energetic, attractive redhead with a successful career and a grown son. I love life, know how to enjoy it and am ready to create an exciting future with an extraordinary man, 45-55. 4322 ✉

No Republicans Need Apply—Good-looking, tall, 30s-early 40s, liberal men where are you? This beautiful, quick-witted, willowy, warm, left-leaning female, late 30s, can't believe you've all gone underground. Sense of humor a must. Note and photo please. 4323 ✉

Need A Doctor?—This sexy, adventurous, exotic-looking female physician, early 30s, may have the cure for your yuppie flu. If you're smart, sexy and great to look at, please reply. European a plus. Photo a must. 4324 ✉

Pretty Professional - Slim, 36—Seeks same for first lesbian relationship. Photo/note, please. 2940 ✉

Fun-Loving Redhead—Seeks successful, 55 plus, gentle man to share laughter, long walks and talks, travel, theater, friends, family and the joys of all seasons. 4358 ✉

Gay Female—Searching for similar type. I am not a cat person, therapist nor in therapy. I am affluent, PADI-certified and ready to start a new adventure with someone who has almost done it all! 7666 ✉

Merge With Me—Very successful, financially independent investment professional seeks a marriage-minded female who is willing to be an equal partner in the pursuit of happiness. You run - don't walk, are athletic and assertive, studious and sexy, bright and beautiful, simply too marvelous for words. You enjoy champagne and sunshine, mountains and museums, ballet and baseball. You must be young at heart but experienced enough to know that something wonderful happens during Christmas in NY. I am 41, divorced, tall and slim, no children, Christian, very athletic and have a city/country life style. Photo is a must. 7622 ✉

Sensual, Gorgeous Male—Soul - with perfectly matching body, age 31 (successful, intelligent, warm, MD, artistic and stylish), seeks a beautiful, sexy woman with passion and a stunning smile. Note/photo/phone. 4328 ✉

Cashmere And Silk—Said to be elegant, sophisticated, bright, funny, thoughtful, pretty and sexy by various male admirers (list omitted). My turquoise eyes, blond hair and hourglass figure (5'5", 115 lbs) are really incidental - because the right man will see my generosity, warmth, honesty and melt-your-heart smile. I'm 44 (look 30s), divorced with no children. Living in Manhattan, I have a rather glamorous life style, but still love to put my hair up in a ponytail and have fun like a teenager. Seeking dynamic class-act man with presence and integrity, who is as well-bred as he is well-read. Even though you've achieved enormous professional success and enjoy a sophisticated NYC life style, underneath that high-powered image is a fun-loving, generous and considerate man I can respect and adore. Please be into fitness and sports and have a wit quick enough to give me serious competition. Photo appreciated. 4345 ✉

Silk, Satin And Lace—Very pretty, natural blond seeks handsome man, 42-52, for love forever. Suburbs. Photo. 7628 ✉ ☎

Beauty and Brains—Attorney - seeks classy, caring, intelligent Jewish gentleman (50s-60s) with sense of humor, to share life's laughter and tears. 4339 ✉

Ivy League MD, PhD—Early 30s, 5'4", 105 lbs, radiantly beautiful, blond, elegant, cultured, slim athlete - with true European charm, depth, warmth and a genuine and joyful nature. Seeks an extraordinarily accomplished, successful and intelligent Jewish man, 38-48, who is genuine, warm, not easily intimidated and responsive to emotional intensity. 7642 ✉

Semi-Sensible, Stylish—Blue chip lady MD, 50ish, petite, seeks special gentleman for multifaceted partnership. 7630 ✉

Established Bohemian—Handsome, educated, sassy and sensitive, single white male, 32. Actor/singer. Seeks attractive, sensuous, educated, Christian, single white female, 25-30, for romantic companionship and fun. No smoking, no drugs. Note/photo/phone. P635 ✉

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Assortments is a weekly feature. Personal rate is $31.00 per line. Flat rate is $47.00 per line. Nonprofit rate is $31.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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STRICTLY PERSONALS

Earthy—Very bright professional, 44, slim, attractive, humorous, downtown - seeks Levin, not Vronsky. 7678 ✉

Attractive, Mature Jewish Woman—Seeks same qualities in 60s man. 2907 ✉

Pretty, Petite Professional—Divorced Jewish female, 42, nonsmoker, northern NJ, outgoing and fun. You are young at heart, secure both financially and emotionally (as I am), and in need of a good friend and lover for dining, dancing, tennis, movies, theater and all life's pleasures. Photo/phone. 4347 ✉

Divorced For Over Five Years—But can't find that certain "click" that occurs from a wonderful, intimate relationship between a man and a woman. I am 50, tall, lean, writer, world traveler, nonsmoker, consultant - looking for a woman, 30-40, who likes the fine arts, meaningful conversations, and searching for that "click". A current photo is a must. 4375 ✉ ☎

Overworked, Overzealous—Too-much-in-love-with-her-career writer/producer seeks to balance life with a man who is also slightly unbalanced - and therefore in synch. I'm too old (young 50s) to live this lopsided life. I should be laughing, talking, walking, kissing, caring, supping, sipping, and occasionally suffering with a gentleman of extreme intelligence, wit, style, manners and means. The offspring have long sprung. The body and face are unwrinkled and unblubbered. And yes, I'm pretty. Marriage is not on my mind, but dancing in the dark is. A letter and a photo (not from 1940) please. 7672 ✉

Upbeat, Offbeat—Woman, 44, pretty, city style, country ways. Seeks good-looking man, 45-55, creative, accomplished, fun. Photo. 7691 ✉

A Sunday Kind Of Love—Is what I'm hoping for. Attractive, nice, bright widow, 61, seeks kindhearted Jewish gentleman to share it with. Note/phone. 4340 ✉

Healthy, Hardy, Latin-Anglo Hybrid—31, professional, delighted mother (two sons), moving forward in life. Seeks fun, love, partnership. 7692 ✉

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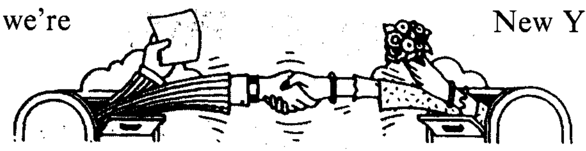
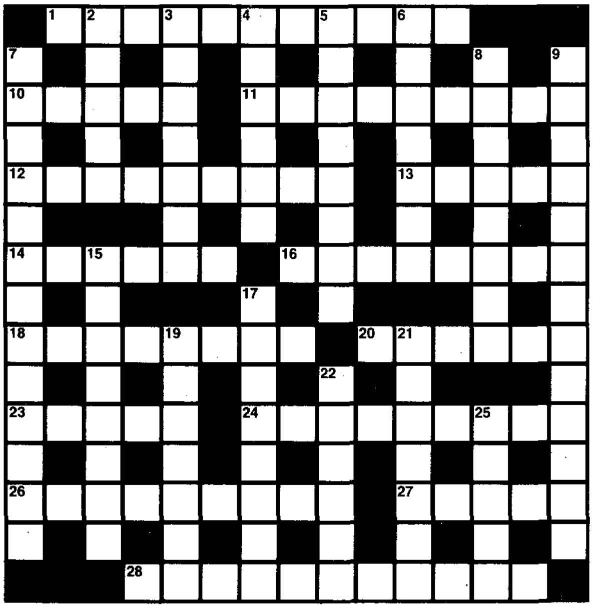


'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 All hell let loose—god, devil and I expressed hostility. (11)
10 Novice leads the experts, then ties. (5)
11 Aware belt can secure things on board. (9)
12 Medicine of use to furniture remover? (6, 3)
13 Fish caught by the nose. (5)
14 Frenzied activity, taking it out of the hole. (6)
16 Fancy device such as a twist in the tail, say? (8)
18 Range of voice put on record. (8)
20 Put on a thick coat. (6)
23 One pip from Botswana is sour and bitter. (5)
24 Nominates excursion to a sector of America. (9)
26 Little bird to keep at last? It's a form of repayment. (3, 3, 3)
27 Fibrous part of mistletoe. (5)
28 Electioneer's brief pause for a game of cards—the foreign prizes being rejected. (7-4)



DOWN

2 Large cell in which to interrogate us, we hear. (5)
3 Exaggerate view of underworld wrong-doing. (7)
4 It turns an earth satellite round. (6)
5 Amorphous commonsense about blue switch. (8)
6 Tunes played on the Italian instrument. (7)
7 Very dirty dog is vociferous for fruit. (13)
8 Evil can bedevil a Spanish city. (8)
9 Defeated by the elements. (13)
15 Character sketch of everyone after random vetting. (8)
17 Insects in a tizzy—tree-smith cut end of branch. (8)
19 Both as a change needing armies in the Bible. (7)
21 Batted maybe—to cover. (7)
22 Implant hasn't been rejected, it's said. (6)
25 Go one better with a garden party? (5)

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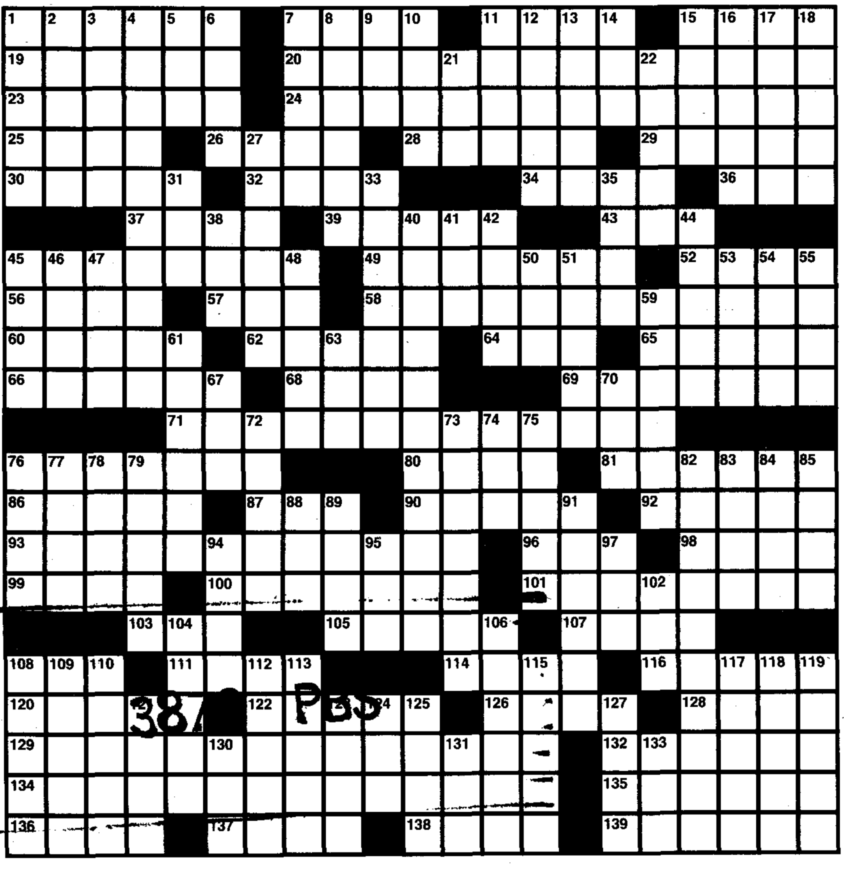
'NOËL': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

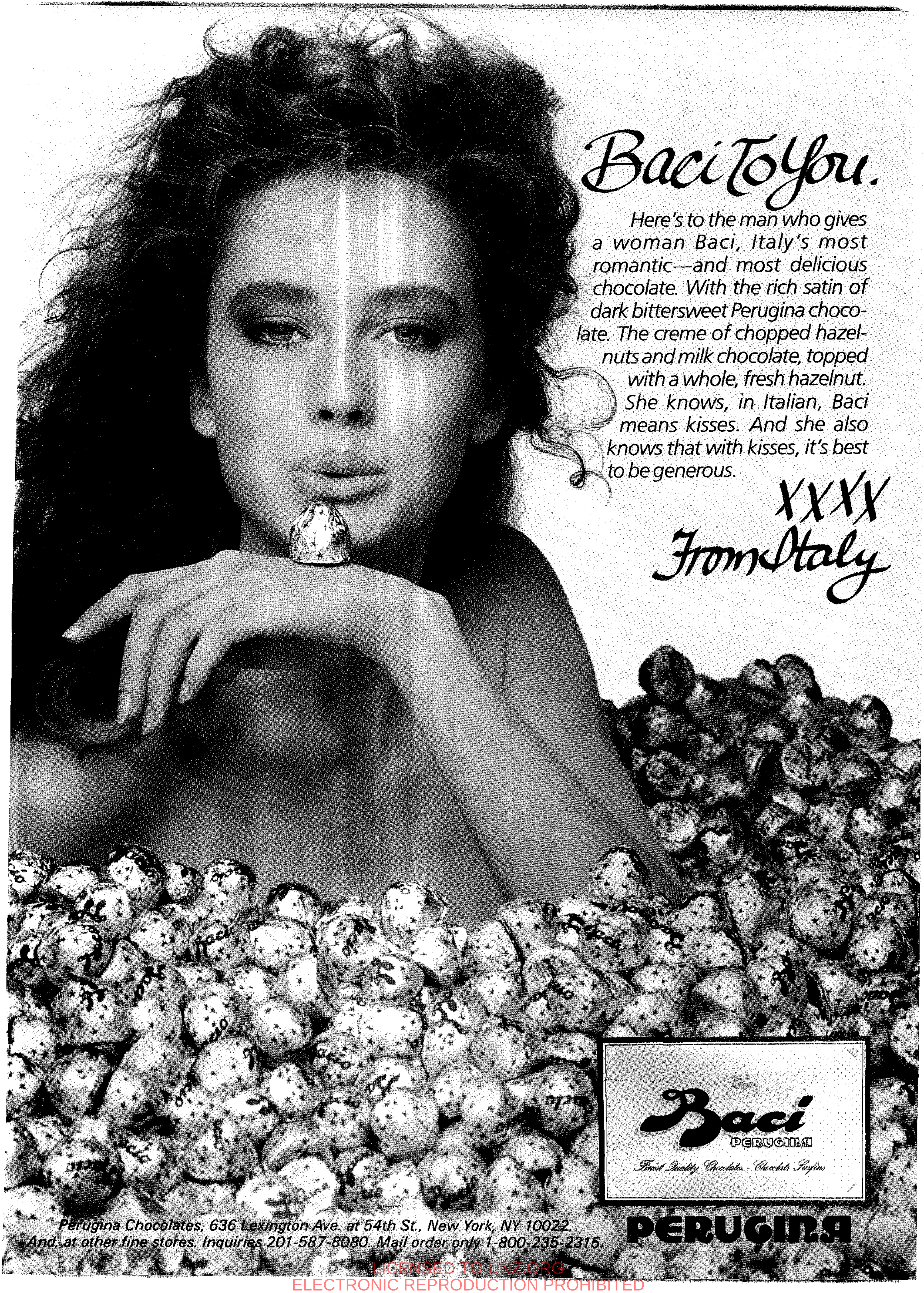
1 Soviet flag symbol
7 Zoning unit
11 Durrell heroine
15 Miami's county
19 Makes amends for
20 SONG
23 Yacht basin
24 CO-STAR
25 Sleep like ——
26 Takes advantage of
28 Less loony
29 Unnerve
30 Philip and Lillian
32 British streetcar
34 Snick's partner
36 I, to Claudius
37 Van Gogh's brother
39 "Bolero" composer
43 Founded: abbr.
45 Hero's place, in Norse myth
49 Desert procession
52 Bassoon's kin
56 Personal: comb. form
57 Ott
58 1942 HONOR
60 Ancient fabulist
62 Rain clouds
64 Devonshire river
65 Starr of the West
66 Intro
68 Title for Essex
69 Constructive one
71 SUBJECT OF THIS PUZZLE
76 University city of Italy
80 Winglike
81 Caught in a seine
86 One of the Masseys
87 Charged atom
90 Private teacher
92 Begin, at tennis
93 PLAY
96 Never worn
98 Opine
99 Waistband
100 Lineage
101 Elates
103 Future chicken
105 Champing at the bit
107 "The King ——"
108 N.Y.C. subway line
111 Tie fabric
114 Iron decay
116 Come afterward
120 "Vive ——!"
122 "We —— please"
126 Flower support
128 —— ho
129 BIOGRAPHY
132 Number-one Hun
134 FILM
135 Cheered the team on
136 Unaccompanied flight
137 German road
138 "Must have been something ——"
139 Precepts

DOWN

1 Philippine island
2 Nationality prefix
3 French landscape painter
4 1970 HONOR
5 Author Deighton
6 First Edomite
7 Fossil resin
8 Brutus's victim
9 Approved vitamin amt.
10 Picnic call
11 Slot input
12 Clare Boothe's in-laws
13 Lasting forever: poetic
14 Gulf Stream's sea: abbr.
15 Between two crèmes
16 "Red Roses for —— Lady"
17 Working at
18 With an —— (considering)
21 Bikini top
22 Secretes
27 Like hoods' goods
31 —— Na Na
33 Creepy
35 Start of a choosing chant
38 Movie "Nightmare" street
40 Wavering
41 Paleozoic, e.g.
42 Store cargo
44 After-bath need
45 Small medicine bottle
46 "Zip- —— -Doo-Dah"
47 Actress Bonet
48 Ellis Island arrival
50 Irritate
51 Microscopic creature
53 Kind of eagle
54 Shield border
55 Dammed German river
59 Dwells
61 Biblical mountain, also called Nebo
63 Peking first name
67 Writer Anaïs
70 Coffee dispenser
72 Hoist
73 Messy conglomeration
74 Morsel for Dobbin
75 Erroneous
76 Babies' neckwear
77 Paella pot
78 Margot's "Superman" role
79 —— mend (healing)
82 BIRTHPLACE
83 Logger's target
84 In balance
85 Certain pols
88 Harvest goddess
89 Riviera resort
91 Give an account
94 Rim
95 Galway lake
97 Pallid
102 JFK's predecessor
104 Sorrow
106 Brownish winter apple
108 Spills the beans
109 Part of M-G-M
110 Chisholm or Santa Fe
112 City on the Ganges
113 Throw from the mound
115 Cubic meter
117 Executive enclave
118 Not rented
119 Inoffensive oaths
121 Butter sub
123 Night sight
124 After sigma
125 Atlanta arena
127 Emporium
130 Neighbor of Kan.
131 Tony-winner Hagen
133 Ballerina's prop



Solutions to last week's puzzles appear on page 215.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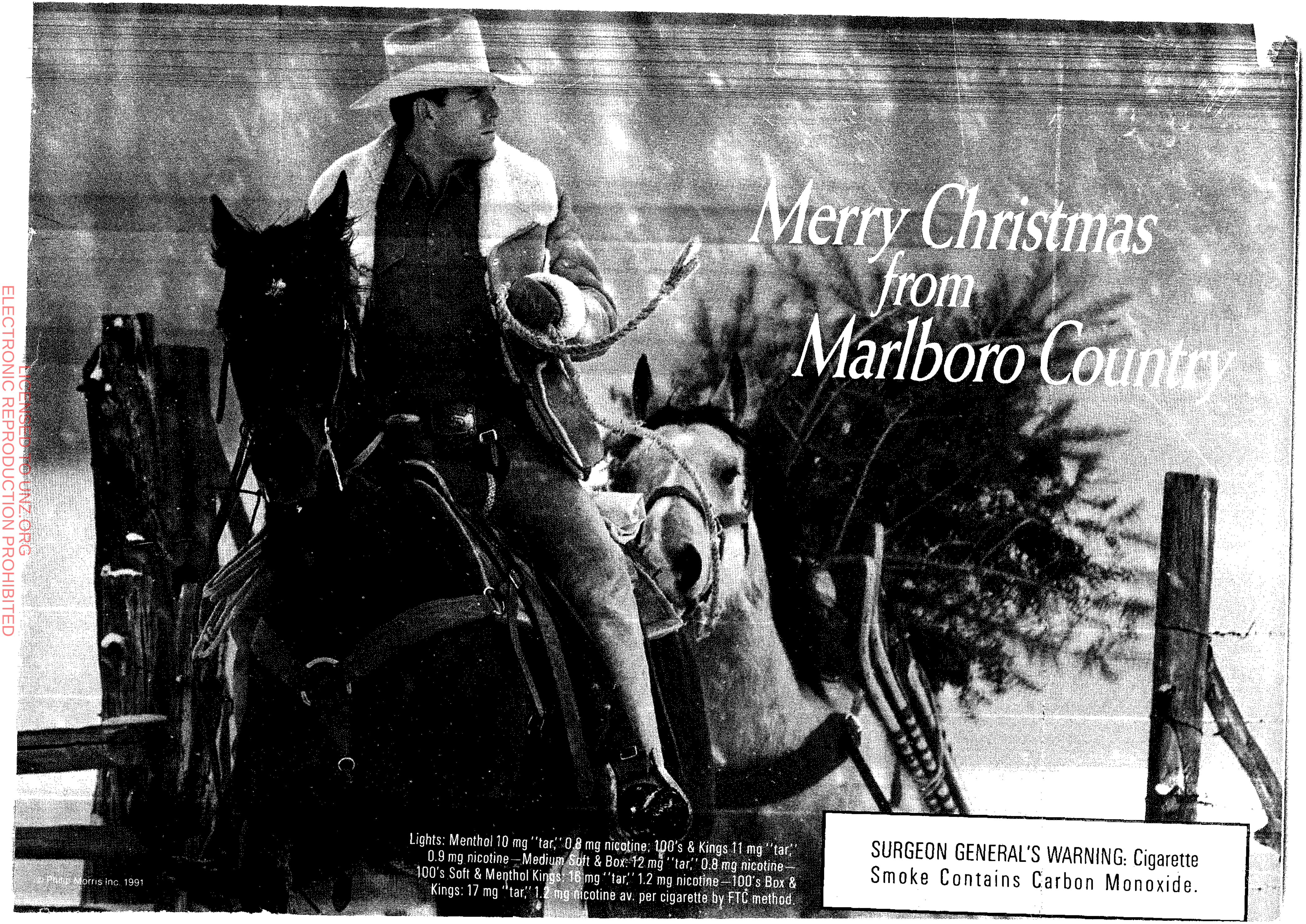
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